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CATALOGUE RAISONNÉ

OF

THE WORKS

OF THE MOST EMINENT

Dutch and Flemish Painters.



PART THE SEVENTH,

CONTAINING

THE LIFE AND WORKS OF REMBRANDT VAN RHYN.

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CATALOGUE RAISONNÉ

THE WORKS

OF THE

POET AND HISTORICIAN

JOHN RUSKIN

BY

THE LIFE AND WORKS OF RUSKIN



Rembrandt Pinx.

C. G. Lewis Sculp.

REMBRANDT VAN RHYN.

*Engraved by Permission of Lord Francis Egerton.
From a Picture in the Bridgewater Collection, for Smith's Catalogue Raisonné.*

A CATALOGUE RAISONNÉ
OF
THE WORKS
OF THE MOST EMINENT
DUTCH, FLEMISH, AND FRENCH PAINTERS;
In which is included a short Biographical Notice of the Artists,
WITH A COPIOUS DESCRIPTION OF
THEIR PRINCIPAL PICTURES;
A STATEMENT OF THE PRICES AT WHICH SUCH PICTURES HAVE BEEN SOLD
AT PUBLIC SALES ON THE CONTINENT AND IN ENGLAND;
A REFERENCE TO THE
GALLERIES AND PRIVATE COLLECTIONS,
IN WHICH A LARGE PORTION ARE AT PRESENT;
AND THE NAMES OF THE ARTISTS BY WHOM THEY HAVE BEEN ENGRAVED;
TO WHICH IS ADDED,
A BRIEF NOTICE OF THE SCHOLARS & IMITATORS
OF THE
GREAT MASTERS OF THE ABOVE SCHOOLS,
BY
JOHN SMITH,
DEALER IN PICTURES.

PART THE SEVENTH.

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INTRODUCTORY OBSERVATIONS.

As it does not necessarily follow that every possessor of this Volume should have read all the remarks made in the preceding ones ; and as each Part of the Work is, to a certain extent, complete in itself, and may occasionally be obtained separately, the Writer, desirous for the better understanding of the descriptions given, and also to guard the Subscribers and others from being misled, feels it necessary to make the following few observations.

In all the descriptions given of pictures in this work, the Writer constantly alludes to the *picture*, when he uses the terms of right and left, and not to the *spectator* ; but at the same time it should be borne in mind, that as some of the descriptions have been taken from prints, and others from French and Dutch catalogues, and these are occasionally in reverse of the picture, the rule must not be received without some exceptions. Again, such descriptions as have been borrowed from prints are so acknowledged, in order that the inquirer might not be misled ; for it does not always follow that because a picture is engraved, it is therefore by the master ; of this class there are three or four noticed in this Volume, which appear to be

so destitute of the necessary qualities of the artist, that the name only being attached to the engraving has induced the Writer to insert it; it would, however, be presumptuous, when describing such prints, to express an opinion upon any engraved work, in the absence of the picture itself.

In reference to the sizes given, some little allowance must be made for trifling errors, most of the pictures having been measured from the front of the frames; and it not unfrequently happens that more of the picture is hid than is necessary. The measures given of pictures in foreign galleries are taken from the catalogues of such collections, and such measures differ from our own in the following ratio:—a French foot is $\frac{5}{8}$ of an inch longer than an English one, a Dutch foot is equal to $12\frac{1}{4}$ English, a Vienna to $12\frac{1}{2}$, and a Leipsic, or Saxon, is only $11\frac{3}{4}$ English. *medes*

Some remarks have been made by subscribers, that the Author has not given in the last volume his opinion of the value of pictures, as he had done in former parts of the work (an omission purposely made, at the recommendation of some friends): to such observations he begs frankly to reply, that experience has taught him the difficulty, and, it might be added, onerous task of fixing a definite value on a fine work of art, a question in which no two persons will exactly agree; in fact, its value is, to a certain extent, arbitrary, and the possessor has an undoubted right of putting his own estimation on it. The only conditions to be exacted in all bargains are, that the picture or pictures should be by the master for whose works they are sold.

In further reference to the value of pictures, the Author has, in almost every instance, found that the estimation of gentlemen on any work they may possess, far exceeds that of the usual trader; and there are not a few who have dealt largely, and profitably too, in pictures, who would yet feel themselves scandalized to have the term of picture dealer applied to them. He will not, however, use his pen to expose or unmask the impositions which may have been practised, either by the regular dealer or by their noble and gentlemanly competitors; his object at present is to improve the commerce of genuine works of art, and, at the same time, to protect the amateur.

In further reference to the value of pictures, the Author has, in almost every instance, found that the estimation of gentlemen on any work they may possess, far exceeds that of the usual order; and there are not a few who have been largely, and profitably too, in pictures, who would yet feel themselves scandalized to have the term of picture dealer applied to them. He will not, however, use his pen to expose or unmask the impostures which may have been practised, either by the regular dealer or by the noble and gentlemanly competitor; his object at present is to improve the estimate of genuine works of art, and, at the same time, to protect the amateur, from the deception which a false picture may cause. He has, therefore, in this little volume, not only collected, but also arranged, with as much accuracy as he could, the names of the artists, and the titles of the pictures, which are now in the possession of the public, and which are, in his opinion, the most valuable and interesting. He has also, in some instances, given a short description of the pictures, and has endeavored to point out the beauties and defects of each. He has, in this manner, endeavored to give the reader a more accurate and complete knowledge of the pictures, than he could otherwise have obtained. He has, in this manner, endeavored to give the reader a more accurate and complete knowledge of the pictures, than he could otherwise have obtained. He has, in this manner, endeavored to give the reader a more accurate and complete knowledge of the pictures, than he could otherwise have obtained.

THE LIFE
OF
REMBRANDT VAN RHYN.

It is generally acknowledged, that, of the various departments of literature, none excites more universal interest than biography ; and this predilection may in some measure be accounted for, from the correspondent feeling which more or less influences every one who would either follow a similar pursuit, or may be emulous of distinguishing himself in that branch of literature or science of which the history treats. The biography, therefore, of those who have by their genius, either instructed or entertained the world, or, by their exploits, excited its wonder and admiration, is read with intense interest ; and the inquirer, far from being satisfied with an outline of their general character, and a notice of their genealogy, seeks to pry into events of their earliest years, and to be acquainted with every circumstance relating to their habits, manners, personal appearance, education, amusements, and even their foibles. Rarely does it occur that such multifarious information is within the reach of the historian, for the greater number of those who have achieved eminence, passed their earliest years in obscurity, and were all their life of such

retired habits, that, unless they recorded the events of their own history, or it was done by some contemporary writer, the biographer has, in most instances, but scanty and uncertain materials to work from; and little dependence can be placed upon many of the traditional tales collected in the neighbourhood in which they lived, perhaps half a century after their decease. Much, however, relating to the history and character of artists in general, is of this description; and if it were not for an occasional anecdote breaking the monotony of the record, together with occasional remarks on their progress in the profession, a few lines would frequently suffice to comprise their whole history.

The preceding observations may, with propriety, be applied to that extraordinary artist, Rembrandt Van Rhyn, a notice of whose life, character, and productions, form the contents of the following pages. Preliminary to entering upon the subject, the Writer feels it due to those who have preceded him, candidly to advise his readers not to expect much that is novel in matter, or original in description; so many having already written on the subject, some of whom have spared neither pains or expense in collecting every incident that might tend to develop his character as an artist, and his peculiarities as a man; so that little has been left in the field of research where so many have previously gleaned.

Rembrandt Van Rhyn * was the only son of a miller,

* The baptismal name of Paul has been, by some writers, added to Rembrandt, but by what authority, the Writer is entirely ignorant, as he has in no instance found it on his pictures.

named Herman Gerritze Van Rhyn, and of Neeltje Willems Van Zuitbroek; and, according to the best received authority (Houbraken), was born on the 15th of December, 1606, at his father's mill, situate in the vicinity of the Rhine, between Leyderdorp and Kouker-gen, and not far distant from Leyden. His education appears to have been in accordance with the sphere of life in which his parents moved, and nothing more*; for had it been commensurate with his profession, it would probably have raised him above those associations in humble life, to which early habits made him ever after retain such an unconquerable predilection. It is indeed said, that his parents placed him in a school at Leyden, with the intention of giving him a classical education; but if they did make such an attempt, on discovering the genius of their son, it was probably at a period when a predominating inclination for the art had taken possession of his mind, and rendered him unfit for academical pursuits. Whatever the intention of the parents may have been, they evidently gave way to the ruling passion of their son, and therefore sought the earliest and best means of forwarding his wishes. With this view they placed him under the care of Jacob Van Zwaanenburg†, a painter of very mediocre abilities, and whose chief reputation is that of having been the first instructor of Rembrandt. Under this obscure individual he acquired the rudiments of the art,

* Both the style of his letters, and the prevailing character of his historical pictures, show the nature and extent of his education.

† No notice of this painter is taken by biographers.

which is supposed to have occupied a period of three years.

On quitting this master, he practised for a few months under Peter Lastman*; and afterwards for a similar period with Jacob Pinas†; and was, perhaps, lastly, with Peter Van Schooten‡. To which of the above-named painters he was most indebted for information and style, must remain a matter of opinion; but if one may be hazarded from a comparison of their

* Peter Lastman was born at Haarlem in 1581, and, after acquiring a knowledge of painting in his own country, went to Italy to complete his studies. The splendid examples which he must have seen around him in that classical country did not, however, correct his national taste, for although he drew well, and grouped with propriety, he knew nothing of grace and elegance; he was, however, careful as to the propriety of costume, and embellished his pictures with splendid vases and costly instruments of various kinds.

† Jacob Pinas was also a native of Haarlem, and born in 1597. He went to Rome at the same time as the preceding painter, for improvement, and like him retained much of his national taste. He painted both history and landscape in a free and spirited manner, accompanied with powerful effect, and done in a deep and rich brown tone of colour.

‡ Peter Van Schooten. Exclusive of his productions nothing more is known of this artist than is learnt from the history of Leyden by Simon Van Leeuwen, in which he styles him Joris Van Schooten, and mentions him as the instructor of Rembrandt. Biographers also speak of one named George, whom they state to have been born at Leyden in 1587. These may probably allude to one and the same person. A picture, representing an elderly man giving a lecture on a globe to a youth, came under the Writer's inspection at Hamburgh, and both in effect and execution it bore considerable affinity to Rembrandt, and was signed Peter Van Schoo.

several works, the Writer would choose Lastman and Schooten, as his most efficient instructors, there being in the works of both these masters sufficient to trace the origin of those peculiar characteristics which distinguish the school of Rembrandt. Thus, although he was unquestionably a pupil of several, he was, in truth, an imitator of no one ; but having acquired a knowledge of the rules of the art, he retired to his father's mill, and from the sombre interior of this mill, he is supposed to have first caught the hint of that powerful opposition of light and shade, which he subsequently carried to such high perfection in his works, and hence he may be said to have created a new Era in painting.

How long he continued to pursue his art, secluded in his parental abode, ignorant of the precious talent with which nature had endowed him, and the value of his productions, can at this distance of time be only matter of conjecture : but, according to Houbraken, the first gratifying proof he received of the merit of his production occurred at the Hague, about the year 1627 or 1628 ; whither he went for the purpose of selling a picture he had just completed, and for which an amateur of the city readily paid him one hundred florins. Elated with joy at receiving a sum which then appeared to him so considerable, instead of returning home on foot, as he had arrived, he departed by the diligence. During this journey an event occurred, of the knowledge of which he was at the time wholly ignorant, being entirely absorbed in the contemplation and security of his treasure. The horses of the diligence being neglected while the passengers were taking

refreshment, set off full speed, and arrived safely at the inn at Leyden, where they had been accustomed to stop : here the young painter, who had never quitted his seat from “ the moment he entered, hastily alighted, “ and without waiting to answer any interrogatories, “ hurried home to communicate his good fortune to “ his parents.”

He had now learnt a secret which had, perhaps, been hitherto kept from his knowledge, and felt, for the first time, that fortune and fame were within his reach, and depended only on his own exertions to achieve them. The neighbourhood of the Rhine was no longer a proper locality for the successful pursuit of his profession, and he therefore quitted his natal abode about the year 1628, and established himself at Amsterdam.

There were then living in the principal cities of Holland several wealthy amateurs, who were ever ready to encourage talent, and augment their collections ; among these, one of the most eminent was the distinguished Burgomaster Six, who appears to have been one of the earliest and most substantial patrons of the artist. Sanctioned by such a protector, and seconded by others whose names he afterwards immortalized by his pencil or burin, he could hardly fail having an abundant supply of orders, both in portraiture and history. From this period Rembrandt may be said to commence his public appearance, and the Writer therefore conceives that the life of the painter will now be best developed and illustrated by a brief notice of his principal productions, given consecutively, according to their dates. This method will

enable the admirers of his works to judge in some measure of his gradual progress ; commencing from a system of laborious finishing, and thence gradually attaining a rich, free, and what may be termed a scientific style, which at length terminated in a broad and luxuriant dexterity of handling, the consequence of great practical experience and acquired knowledge.

The first work of any importance which issued from his pencil, is a picture of the Presentation in the Temple, a work replete with expression, as well as delicacy of finishing and effect. It is dated 1630. This is perhaps, the picture which, with another not known to the Writer, but referred to in a letter by the hand of the painter (of which there is a fac-simile given in this volume), he charged two thousand florins for to the Prince of Orange. These, together with several portraits, and the following etchings :—The Presentation, two portraits of himself, a Beggar Man and Woman, a Beggar seated, a Peasant with a pot belly, and six figures of old men—mark the opening of his career*. The following year was chiefly occupied in the painting of a picture for the Surgeons' Hall (Snei Kamer), representing the Professor Tulp, father-in-law of the Burgomaster Jan Six, giving a lecture on a dead body, to a company of eight members of the profession ; it is finished throughout with the most elaborate care, and dated 1632. This very beautiful

* Two etchings of aged women, resembling his mother, are dated 1628, which is the earliest period of this class of his works.

production must have made a deep impression on the amateurs of art in his favour. During the progress of this work, in 1631, he appears to have freely indulged in the practice of etching, for the following prints bear that date:—The Onion Woman, a Peasant standing with his hands behind him, The Blind Fiddler, The Polander, two portraits of Old Men, a Beggarman, Lazarus Klap, a Woman crouching under a tree, The Bathers, four portraits of himself, six busts of old men, a portrait of his mother, and two busts of old women. The pictures of Nicodemus visiting Christ by Night, and The Jewish Bride, are dated 1632; and in the same year were etched St. Jerome at his Devotions, and The Rat Killer. In the succeeding year he completed the much-admired picture of The Master Ship Builder and his Wife, The Saviour with his Disciples in a Storm, and a portrait of himself. His etchings of this year are, The Descent from the Cross, The Flight into Egypt, The Good Samaritan, Fortune Reversed, a portrait of himself, a ditto of Janus Silvius, and two ditto of women, one of which resembles his mother. The year 1634 appears to have been principally employed with portraiture and etching; of the former may be quoted two very fine whole-length portraits in the collection of M. Van Loon; and of the latter are, Christ with the Woman of Samaria, Christ with his Disciples at Emmaus, Joseph and Potiphar's Wife, The Angel appearing to the Shepherds, St. Jerome, a portrait of himself, a Young Woman reading, an Old Woman with a book, and a Beggar in a cold day. Two pictures, one representing The Discovery of Calisto,

the other styled *The Sword Bearer*, are dated 1635; as are also etchings of Christ driving the Money Changers out of the Temple, *The Stoning of St. Stephen*, *The Pancake Woman*, *The Mountebank*, the portrait of *Wtenbogardus*, and three Oriental heads.

Most of the pictures above quoted, are finished with considerable care, which is frequently the characteristic of the early productions of genius; but in the present instance, he may have done it in conformity with the prevailing taste of the period, an attention to which was doubtless necessary, in order to obtain public approbation; accession of orders, and, consequently, increased practice, enabled him gradually to quit this style for one of a higher order, and also better suited to his taste. Whether the excellence of his portraiture, or the brilliancy of his effects, were most admired, is of little importance, but it is quite evident, that he had now made a deep and favourable impression on the admirers of art; for his accumulated engagements about this period induced him to take several pupils, and he also removed to a more commodious house in the *Blomgracht*, which he fitted up in small apartments for the use of his scholars, in order to obviate the inconvenience of youths of similar ages being together in the same room. In reference to these pupils, *Sandrart*, who lived at the time, states, that he received with each scholar one hundred florins per annum, and that by these alone he realised two thousand five hundred florins a year. The receipt of so large a sum would induce an idea, that he kept at one time an academy for the instruction of youth in drawing, and

painting, and that he skilfully turned some of their productions to account, for otherwise it would be difficult to reconcile such a statement.

Either portraiture, or some pursuit other than the palette, engaged his attention during the year 1635 and 1636; this is evident, from the paucity of his historical productions: but whether it was attendance on his pupils, or, as is supposed by some writers, a journey to Venice, which occupied his time, cannot now be ascertained; for all that is known of this supposed journey, is taken from three prints of Oriental heads, on which are inscribed "Rembrandt, Venitiis," and one of them has the date 1635; these inscriptions may, after all, have been a mere caprice of the master.

The only work of the pencil bearing date 1636, is a picture of Samson and Delilah; and his etchings of this year consist of the *Ecce Homo*, Christ among the Doctors, the Return of the Prodigal, portraits of himself and wife, a ditto of Manassah Ben Israel, six heads on one sheet, and a landscape with a peasant driving a flock of sheep.

In 1637, he again appeared with increased splendour, and gave to the world an exquisitely wrought picture of The Lord of the Vineyard paying his Labourers; another of The Angel departing from the Family of Tobit; and a capital portrait of a Burgomaster. He also etched Abraham sending away Hagar and Ishmael; a young Man seated at table; a bust of an old Man, and three heads of Women on one sheet. The two following years, 1638 and 1639, are not distinguished by any very important work, which a correct

knowledge of dates enables the Writer to quote: a picture of Christ appearing to Mary in the Garden was painted in the former year; and another, of Joseph's Brethren showing his bloody garment to their Father, bears the latter date. The etchings consist of Adam and Eve in Paradise; Joseph relating his dream; The Death of the Virgin; Youth surprised by Death; two portraits of himself; a ditto of Utenbogaerd; a ditto styled Titus Rembrandt; and a Jew with a high cap on.

A period is now approaching, which may emphatically be designated the "golden age" of the master, for his works now exhibit a more accomplished style of execution, increased strength of expression, and richer hues of colouring. Of the correctness of this opinion, it is only necessary to quote that inestimable picture of The Salutation of the Virgin, in the Grosvenor collection; and to this may be added, Abraham dismissing Hagar and her Son, The Holy Family in a Room, The Descent from the Cross, and the portraits of the Minister Hanslo, and his Wife. All these bear date 1640; as also the etchings, Nos. 96 and 262.

The years 1641 and 1642, are commemorated in his professional career by the production of the largest and most splendid of his works, known under the appellation of The Night Watch, dated 1642, and a beautiful portrait of a Lady with a fan. The etchings bearing the former date consist of The Virgin with the Infant Saviour in the Clouds; The Angel departing from Tobit's Family; The Baptism of the Eunuch; a Lion Hunt; three figures in Oriental dresses; the Schoolmaster; the Cardplayers; a portrait of Renier Hanslo;

a ditto of a man; a view of his father's mill, a landscape with a barn, and its companion; and those having the latter date are, The Resurrection of Lazarus; The Descent from the Cross; Saint Jerome; The Flute Player; a portrait of Clement de Jonge, and a ditto of a man.

A picture of Bathsheba with her attendants at the fountain, a Philosopher in his study, and Portraits of a Gentleman with a hawk on his hand, and a Lady holding a fan, are dated 1643; as are also the etchings of a landscape with three trees, and a hog lying with his legs tied. In addition to these, he must have been much engaged on pictures which appeared the following year; one of which is the admirably-finished production of The Woman taken in Adultery; the other, also a work of the highest excellence, representing The Virgin seated, watching with maternal affection the infant Saviour sleeping in a cradle. Only one etching, which is a portrait of a young man, has the same date.

The following pictures bear the date of 1645:—The Tribute Money; Tobias with his Parents; a *Reposo* of the Holy Family; and a Dutch woman at a window; and also the etchings of Abraham with his son Isaac; a *Reposo* of the Holy Family; Saint Peter on his knees; a landscape, styled Six's Bridge; a view of Omval, and a landscape with a large piece of water. Either indisposition, engagements in portraiture, or some other pursuit, prevented the usual average of historical or fancy subjects during the year 1646, for the only performance known to the Writer is The Nativity, in the National Gallery; and the etchings

consist of an old Woman asking Charity; The French Bed; and a naked Man seated. A still greater dearth in the fruits of the palette occurs in the succeeding year, but from his burin issued that beautiful and highly esteemed print of the Burgomaster Six, and a portrait of Ephraim Bonus. In reference to the supposed deficiency in his pictorial productions at certain periods, it should always be borne in mind, that there are a great many excellent pictures which the Writer, from his ignorance of their dates, is unable to quote on the present occasion.

In 1648 he painted that masterly work of Christ discovering himself to his Disciples at Emmaus, and he etched the prints of Jason and Creusa; The Jewish Synagogue; Saint Jerome; his own portrait; and The Beggars at an Alehouse: he is supposed to have executed the celebrated print, entitled The Hundred Guilders, about this period. 1649 may be styled a blank year, for nothing of any interest occurs to the Writer bearing that date; but the succeeding year is marked by the production of an estimable jewel in art, representing the Prophetess Anna seated in the Temple, hearing a child say his prayers, and also a capital equestrian portrait, of the size of life, of the Maréchal de Turenne, and a third picture of a young Woman rising from her couch. The etchings consist of Christ in the midst of his Disciples; four landscapes; a shell, entitled The *Damier*; and a portrait of a young Man. A fine portrait, styled Van Tromp, but which appears rather to be a portrait of himself, is dated 1651, and the same year were etched, Blind Tobit

leaning on his Staff; The Flight into Egypt; a landscape, entitled The Gold Weigher's Field; and a head of himself, and other studies on the same sheet. Nothing of importance, known to the Writer, occurs in 1652; and only one etching, representing Christ disputing with the Doctors, bears that date; but in the following year appeared a masterly portrait of Vander Hoeft; he is represented with one hand on the bust of Homer, whose works he is said to have translated, and the same year he etched Christ on the Cross between the Thieves; David on his Knees at Prayer; and a landscape with a square tower. For the last four years, little of importance in painting appears to have issued from his pencil, at least so far as the Writer has been able to ascertain, and in the year 1654 he can only quote the following etchings:—The Circumcision; Christ in the midst of the Doctors; The Holy Family; The Return from Egypt; The Descent from the Cross; Christ with his Disciples at Emmaus; and The Game of Kolf.

In 1655, he painted an admirable portrait of himself, now in the Bridgewater Gallery; and etched, Christ presented to the People; four subjects to illustrate a Spanish book; Abraham offering his Son Isaac; Jacob's Dream; David preparing to attack Goliath; The Dream of Nebuchadnezzar; The Vision of Ezekiel: and a portrait of young Haaring. Two pictures, one representing Jacob blessing Joseph's Sons, and the other a warrior resting on his spear, are dated 1656, as are also the etchings of Abraham entertaining the Angels, and a portrait of John Lutma.

Again he appears with renewed vigour, and in the following year produced a most capital picture of The Adoration of the Magi, now in His Majesty's collection, and also a very fine portrait of Catherine Hooge, together with an etching of St. Francis at his Devotions. The year 1658 is chiefly distinguished by a most masterly portrait of an aged man, who appears to have just ceased reading, and having closed his book rests both hands on a table, and is reflecting on what he has read. The etchings of this year consist of The Flight into Egypt; Christ with the Woman of Samaria; The Crucifixion; a Female at the Bath; a Woman sitting with her feet in the Water; and a Negress on a couch. In the succeeding year was produced the picture of Moses descending the Mount, bearing the Tables of the Law: and he also etched, St. Peter and St. John at the Beautiful Gate of the Temple; an allegorical subject, Jupiter and Antiope; and two landscapes. The only picture now in the recollection of the Writer, dated 1660, is a portrait of a Franciscan Monk, with a scroll in his hand; but the apparent deficiency of this year is nobly compensated in the succeeding, by a wonderful production in historical portraiture, of The Five Syndics, which, for truth of expression, breadth and vigour of execution, and warmth of colouring, is unrivalled in art, and shows that age had in no way impaired his powers. In addition to this may be quoted a picture of The Circumcision, and an admirable portrait, styled Jansenius; a representation of the Saviour when about twenty-five years of age, has the date 1661 on it; and an etching of a naked Woman

seated on a bed, dated 1661, is the last of his *Eaux fortes*; of these about 168 have been noticed according to their dates; the remainder, consisting of about 197 pieces, will be found described at the end of the volume.

From this period the Writer is compelled to pass over two years, without adducing a single performance, a circumstance that either indisposition, or embarrassment in his affairs, may have occasioned. The last picture which he can instance has something ominous in its subject, as referring to the painful close of the artist's life, from the troubles he appears to have experienced. It represents Lucretia stabbing herself; and bears date 1664.

The preceding summary of references to the artist's productions, although brief, and exceedingly imperfect as compared with the catalogue of his works, will yet be found sufficient to give the amateur a tolerable idea of his principal performances at the various periods of his life. But, in order to do strict justice to his character, and remove any unfavourable impressions which certain hiatuses in the record of his pictures may have made on the reader, he is requested to peruse the catalogue, in which he will find many pictures, equally entitled to be here noticed, had the Writer been in possession of their dates; enough are, however, inserted to answer the object intended.

In continuation of the details of Rembrandt's history, every event tends to show the predisposed character and taste of the man; for he chose his wife from among that class of society in which he had been nurtured from his infancy. He is supposed to have

married soon after he had settled at Amsterdam, a farmer's daughter, of the name of Saskia Van Uylenburg, a native of the village of Raarup, or Ransdorp, in Waterland: by this marriage he had issue a son, named Titus Van Rhyn, who, although brought up under the care of so skilful a father, never attained any eminence in the art, but contented himself with copying his father's works, and died in obscurity.

We have now an event to record which must give pain to every friend of the arts, a feeling which will in no way be lessened by the uncertainty of the cause that occasioned it. Rembrandt, finding himself in prosperous circumstances, was induced to purchase a freehold house, situate in the Sint Anthonis Bree Straat, now known as the Jews' quarter of Amsterdam*: in order to meet the payment of this purchase, he is supposed to have borrowed the sum of 4180 guilders;

* A few years ago this house was taken down, and a new one built on its site in 1831, on which occasion, Mr. Albertus Brondgeest, an ardent admirer of Rembrandt's Works, a learned connoisseur of pictures and etchings of the Dutch school, and also a most excellent amateur artist, desirous of preserving the memory of a site rendered sacred to the arts, obtained permission to insert, at his own expense, in the front of the new house, a black marble tablet, on which is simply inscribed, "REMBRANDT." At the same time he purchased a memento of the old house, namely, a tablet with a figure in bas-relief of a gardener, *Bottienter*, or a cultivator of trees, holding a spade in his hand, which adorned its centre pier; on another tablet was the date 1655, the period of its erection. This house covered a much larger site of ground than the present one; it had also out-buildings, and extended back to the gardens of the Trippenhuis, or Museum, as may be observed by the accompanying print.

this advance appears to have been made on a mortgage of the said house, by a Mr. Cornelis Witsen; but whether this money was borrowed at the time he made the said purchase, or in consequence of any subsequent embarrassment, is not mentioned, and no dates are given to determine the facts. In either case it offers an affecting instance that talents, however brilliant, are not always attended by good fortune; true it is that of the various professions, that of the artist is not among the first in the management of financial affairs. Whether Rembrandt's misfortunes were caused by political disturbances, or by his own misconduct in some speculation, is a question that the following observations may tend in some measure to decide; for if a reference is made to the number of his productions, both with the pencil and burin, it is quite evident that his greatest pleasure was the practice of his profession; and if the number of portraits which he painted to order were calculated, the produce of these alone should have been sufficient to have supported him in comfort; and all concur in stating that he was in every instance the reverse of extravagant in his habits and manner of living, contenting himself with the most homely fare, and while closely engaged, frequently made his dinner on a herring, and a slice of bread and cheese. Sandrart also states, that he derived, at one time, upwards of two thousand florins a-year from his pupils; and Houbraken observes, that "His works were so much
"esteemed and sought after, that in order to obtain
"them it was necessary, according to the Dutch

“ proverb, to use ‘ both payment and prayers ;’ ” and further, “ that this spirit for the acquisition of his “ works continued for a succession of years.” If to these observations be added the various stories related of his avaricious disposition, such as that of his concealing himself, and causing his wife to spread a report that he was dead, in order to sell, at an advanced price, his etchings ; or sending out his son to sell secretly his prints, with an insinuation that the youth had purloined them ; again, the story of his scholars painting pieces of money on the floor, in order to smile at their master’s cupidity when he attempted to pick them up, to which little credence can be given ; and, lastly, the charge brought against him that he repeatedly altered his etchings, for the purpose of giving them an additional value, and increased sale,—an accusation, in some instances just, as the alterations and additions so made have, on some occasions, tended to injure, rather than improve the prints. These statements serve to prove that he was a laborious man, and by no means either indifferent, or negligent, of his own interests ; hence, with some appearance of probability, we may infer, that his difficulties resulted from indiscreet conduct in the management of his affairs ; this conclusion is in every way more satisfactory to the feelings than that of attributing his misfortunes to an insufficiency of encouragement*.

* It has been suggested to the Writer, that the intimacy of Rembrandt with Manasseh Ben Israel and Ephraim Bonus, may have tempted him to part with his money for alchymical pursuits, for both those persons were addicted to cabalistic studies, and the former wrote a book on the subject.

In continuation of the narrative, it appears that, in 1655 (a period when little of importance is quoted in the annals of his productions) he became so embarrassed in his affairs as to be totally unable to meet his engagements with the mortgagee; and in consequence, payment being enforced, on the 25th and 26th of July in the following year, the whole of his effects were taken in execution, and sold by auction*, the proceeds of which amounted to 4964 guilders and four stuivers.

The following extracts, taken from the minutes of the fourteenth register in the Chamber of Insolvent Estates, at Amsterdam, confirms but too truly the affecting event already noticed. By these is learnt, that "the secretary of the city was authorized by the "commissioners to pay to the said Cornelis Witsen, "Burgomaster, the sum of 4180 guilders, out of the "proceeds of the sale of the insolvent's effects, in "liquidation of a mortgage." This order is dated January 30, 1658, and on the 22nd of February following, the said sum was paid by the Chamber of Insolvent Estates, according to a receipt there deposited. It further appears, by a memorandum in the said registry, that a moiety of two pictures, which were sold in the sale (namely a Palma Vecchio, and a Giorgione) belonged to the artist's friend, Peter de la Tombe, and the sum of thirty-two guilders, five stuivers, were paid him by the court as his share,

* For the copy of the catalogue of these effects (given at the end of his life), together with other interesting information, the Writer is indebted to his friend, M. Albertus Brondgeest, who obligingly sent him these documents upwards of three years ago.

and for which a receipt, in his own hand, was also deposited.

From other documents, in the same registry, it appears, that during the seizure and sale of the artist's effects, he lodged with a M. Berent Jansen Scheurman, from the 4th of December till the 22nd, for which a charge of fifty-eight guilders, twelve stuivers, was made, and also five guilders per week for the room, and a further claim of twenty guilders for a continuance of the same accommodation, was made after the sale; nine other items, for similar disbursements, were also entered, making in the whole, 130 guilders, two stuivers; even this small sum, like all matters of business connected with public courts, was not paid until the 3rd of March, 1660, as appears by the widow's receipt; a +.

The last document relates to a sum of 6952 guilders, one stuiver, being the balance of accounts after every claim was satisfied, and this sum was paid in full to Titus Van Rhyn, the only surviving child of Rembrandt Van Rhyn, and Saskia Van Uylenburg, under protest, and two securities, in the presence of three magistrates, namely, De Huren Henlopen, Arnout Drooft, and H. N. Bronckorst. This document purports, that the said sum of 6952 guilders, one stuiver, was the balance of the proceeds of the sale of the house and ground, in the St. Antonis Bree Straat, No. 1658, sold under execution, by order of the Commissioners of the Court of Insolvents, dated September 9, 1665; his receipt for the same bears date November 5, of the same year.

Thus it appears that the difficulties into which the artist was plunged arose from his chief creditor, Cornelis Witsen, foreclosing the mortgage, and taking the usual proceedings to recover his money, while the debtor sought the various subterfuges which the law afforded to put off the day of payment; for according to a general statement of the account, in G of the register, the suit was commenced in 1657, and continued annually until 1665, by which an expense for law was incurred amounting to the sum of 4724 *guilders*, so that it is quite clear that the artist was at no time in an absolutely insolvent state, and had time been given he would in all probability have paid his debts, seeing a balance of upwards of £600 was paid over to his son after his decease, which is supposed to have taken place in 1664, and not, as is stated by Houbraken, and repeated by others, in 1674*. The last item in the public register is dated 1667, and runs thus:—*Primo mar.*—For closing the account on folio 422, 5 *stuivers*.

* The payment of balance of property to his son Titus, in 1665, together with the circumstance that no picture is recorded bearing a later date than 1664, amply confirms the above opinion.

OBSERVATIONS.

FUSELI, in his Dictionary of Painters, emphatically styles Rembrandt a METEOR in Art; a term strikingly expressive and appropriate, as it conveys at once to the mind a genius of that order whose orbit and brilliancy belong not to the common course of natural events. This lofty encomium from one so capable of appreciating merit, is only a repetition more poetically expressed of the same opinion entertained by Sir Joshua Reynolds and other distinguished Painters, and reiterated by every real judge of Art.

A reputation thus based upon such high authority, can suffer little injury from the captious criticisms of the inexperienced, or be sullied by the candid observations which glance at certain fallibilities, that, like spots in the sun, do not diminish in the least his brightness.

In attempting the following observations it will be the Writer's endeavour, by entering into a detail of the properties belonging to the various classes of the works of Rembrandt, to give the reader some idea of their peculiar character and qualities, by which they are more particularly distinguished. Portraiture, which appears to have engaged a large portion of his time, is

a department of the art less understood by the multitude than perhaps any other, and consequently less appreciated ; for as every Painter attempts it, and to a certain extent succeeds, an erroneous idea is hence formed of its general facility, tending greatly to disparage its real merits, and consequently the difficulties accompanying the pursuit : but if a careful reference be made to the number of those who have distinguished themselves in Portraiture, the result will prove that fewer Painters of eminence have existed in this department of Art, than in that of any other. The Writer having already touched on this subject in his introduction to the Works of Van Dyck, has been induced thus incidentally to allude to it as having reference to the artist now under consideration. Having thus endeavoured to place this branch of painting in its proper sphere, in order to do justice to Rembrandt, who assuredly was among the first of the very few who achieved excellence in it. Unlike the Italian Artists, who too frequently sought to impress on the countenance, the wealth and greatness of the individual by a proud and lofty expression, and a corresponding air and attitude ; or, indeed, those of the Flemish school, in which may frequently be noticed an affected style and gesture, Rembrandt, eager only to obtain a faithful representation of nature, found it to consist in simplicity of expression, individuality of character, and an unconstrained action ; hence his portraits possess so much the look of reality, that without stopping to inquire as to the fidelity of the likeness, or whom it represents, we feel satisfied with

the picture, and pay liberally for the portrait of a person whom we never knew or heard of, and of one that, perhaps, neither possesses grace or beauty to recommend it.

If Rembrandt was ignorant of the undefined forms of the *beau-idéal*, he knew how to fascinate by the more seductive appearance of reality ; and although he may not have succeeded in depicting a goddess or a hero, he was not insensible to softness and amenity in the one sex, and gentlemanly ease and demeanor in the other : that he may have sometimes sacrificed to picturesque effect more than pleased the generality of his sitters is not unlikely, and this propensity may have in some measure abridged his commissions, and left him at leisure to indulge in what appears to have been a favourite amusement, the painting of his own portrait and etching ; for Houbraken observes, that he never scrupled to subdue most important parts in his pictures in order to obtain effect, and no entreaties could cure that propensity, his constant reply to the critic being, “ a picture is complete when the painter “ has done with it ; ” and hence it has been critically said, “ that he would sacrifice the face of a Cleopatra “ to give effect to a pearl, or cast a whole figure into “ half tone in order to give force to a scroll or a letter “ which the person might have in his or her hands.” An instance is also given by the same writer of his pertinacity where the art and his feelings were concerned. While engaged in painting the portraits of a lady, a gentleman, and their children, a favourite monkey died suddenly, and not having a canvas at hand, he painted the likeness of his dead pet in the

corner of the picture. This addition being by no means agreeable to the persons for whom the work was designed, they requested that it might be obliterated; this, however, he declined doing, and preferred rather to keep the picture than expunge the object.

The same sentiment which gives such interest and value to his portraits, is equally diffused throughout his historical and other subjects, with the addition of the most perfect unity of parts and propriety of ordonnance, so that every individual present is not only essential to the composition, but also necessary to the passing scene; in reference, therefore, to these qualities, it is not too much to assert that, among the whole catalogue of eminent painters, none embodied in his subjects greater strength of expression, both in look and gesture, than Rembrandt; and, however much his glowing colour and the matchless magic of his *chiaro scuro* may tend to excite admiration, it is the presence of this soul of art (expression) which constitutes the chief excellence in his works, and must ever claim our unbounded applause.

His landscapes, which are the rarest of his works, owe much of their beauty to the skilful adaptation of this principle. Large portions of his scenes are generally veiled in broad shadows and strong half tints, relieved partially but vividly with streams of light floating over the surface of the middle ground, or flickering tenderly on some prominent object. These estimable productions of his pencil may rather be styled reminiscences of nature in her grandest forms than exact views of any parts of Holland.

In reference to his execution, such is its diversity, that terms of art are insufficient to define it. In his early works may be observed a neat and careful manner of handling, accompanied by firmness and precision of touch. This period is followed by a more free and dexterous use of the pencil, which, still progressing, assumes at length a rapidity and expansion of operation that, with apparently little labour, produces the most astonishing results; breadth and squareness of execution and brilliancy of effect, are the main characteristics of his style, and in the attainment of these he scrupled not to use whatever mode or thing might best serve his purpose: sometimes he would apply the stick of his brush to penetrate the dark hues while moist, and develop the ground tint; again the palette knife was found necessary to lay on masses of solid colour as a ground for rich and transparent glazings; and lastly, the palm of the hand appears to have been sometimes applied in order to blend the tints together. His colouring combines the richest hues of prismatic brilliancy, so softened and blended by art as to produce the most harmonious effect, and as the pictures by Rubens have with great propriety been compared to clusters of flowers, so those by Rembrandt may, with equal justice, be said to resemble a rich display of costly gems. This perfection could only be attained by preserving the utmost purity and brilliancy in his colours, and by a skilful arrangement of the various hues, both primitive and partial, warm and cold, so united by corresponding tints as to present the most agreeable illusion, always beautifully transparent even in the deepest

shadows, clear and delicate in the half tones and reflexes, and rich and unctuous throughout ; ever bountiful with his colour, he spared not to load the highlights with solid masses, which, in some instances, is made to project like the real objects on the canvas, and when viewed from a proper distance produce an astonishing effect. It was in reference to such pictures that the artist observed to a person who approached too near, "that his works were not intended to be smelt, but looked at."

Whether from early associations, indifferent education, or neglected studies from fine models, or all combined, Rembrandt seems never to have been awakened to a just appreciation of the beautiful forms of the human figure, and was almost as indifferent to the attractive qualities of grace and elegance, satisfied with having seized a general expression of nature, although from the coarsest forms in low life, he neither sought or cared for any thing beyond them. A corresponding taste governed him in the choice of his society ; for with all the endeavours of his friend the Burgomaster Six, and others, to instil into him a preference for superior society, he would either avoid, or on the first occasion, steal from it, and mingle with the lowest class ; and when asked his reasons for such a preference, would reply, "If I wish to relax from study, it is not honour but liberty and ease that I seek."

Ignorant or indifferent to those graces and blandishments in art which give such charms to Correggio and others, he pursued and acquired excellence of another kind, which, as has already been observed, places him

among the greatest painters. If, however, as is generally allowed, he was defective in the higher graces of art, he amply compensated for this deficiency by the more solid acquirements ; his proportions in drawing are correct, the attitudes of his figures well chosen, and his extremities, particularly the hands, both well drawn and admirably in unison with the sentiment depicted in the countenance. Rembrandt possessed an independent mind, and claimed and freely used the privilege allowed to poets and painters ; he, therefore, adopted whatever style of dress in the draping his figures he thought would best suit his purpose and give picturesque effect to his subjects. In furtherance of this, he formed a large collection of old fantastical dresses, and whimsical ornaments, together with a quantity of armour, pistols, sabres, halberts, flags, and other military implements ; these he jocosely styled his cabinet of antiques, and applied them indiscriminately in dressing and decorating his figures, without troubling himself about the propriety of the costume, or the suitability of the habiliments to the characters introduced. This neglect or indifference to the propriety of costume could not have arisen from ignorance, for he is said to have possessed some fine Italian prints and pictures, and had besides other means of informing himself on the subject, had he chosen to have availed himself of them. The critic may, therefore, descant on the presence of a Turk at the Crucifixion, and Entombment of Our Lord ; or, on the Virgin Mary attired in a brocade dress, and at other similar anachronisms ; the real amateur will neither dispute or envy his knowledge,

but, charmed with the higher qualities of the picture, will treat with indifference such superficial defects.

In the foregoing observations, the Writer has endeavoured to give some idea of the characteristics and qualities of the pictorial productions of Rembrandt, and to place him by comparison in that rank to which his splendid genius fully entitles him: but there is yet another department of art which he carried to such perfection that, as it admits of no comparison with any other, he stands alone, unequalled and unrivalled;—namely, his wonderful productions in EAU FORTE. His taste for etching appears to have been almost coeval with the use of the palette, and his fondness for it as an amusement, must have occupied a large portion of his leisure hours. Not a year past after his commencement as a painter, without one or more beautiful productions emanating from his burin, until he had sent forth to the world about three hundred and sixty-five prints. In this pursuit he appears to have been singularly careful to throw off a few impressions in the various states of his plate, and in numerous instances, after making the most trifling alterations; this propensity he carried so far, that, in a few instances, he has touched on finished works, so as to destroy in some measure the beauty they previously possessed. These trials and alterations in his plates could not always have been done for the purpose of essaying their state, he must have had some ulterior object in view, and this could have been nothing else than to promote an increased sale of impressions in the various states of his plates.

Whatever benefit he may have derived from this innocent artifice, he could little have foreseen the consequences of thus multiplying his etchings on the amateur world, nor could it have entered into his conception that a print of the value of a few stuivers, would, in the process of time, sell for sixty guineas ; or a Portrait of his friend Tolling, value perhaps five florins, fetch, at a public sale, 130 guineas ; or that the piece, representing Christ healing the Sick, which, for its singular excellence, sold, on one occasion for 100 guilders, about 8*l.* 12*s.*, the usual price being 45 *fl.*, and thereby obtained the cognomen of The Hundred Guilder Print, would at length sell for 250 guineas*.

These precious productions of the burin appear to have cost him no previous study or labour in preparing the compositions ; for, with the exception of three or four instances, no pictures or drawings exist corresponding with the prints. The plate appears to have been taken in hand, and, to the superficial observer, a confusion of lines made, crossing each other in all directions ; out of this seeming chaos, his ready invention conceived, and his dexterous hand

* An inscription on the back of a splendid proof impression, on India paper, in the collection of the Musée at Amsterdam, states that Rembrandt, being desirous of possessing a print by Mark Antony, representing The Plague, then in the hands of a dealer of the name of Van Zomers ; but being at the same time unwilling to give one hundred florins for it (the sum required), a friendly exchange was made for the above print ; and it further adds, that the few impressions thrown off in this state, were never sold by the artist, but kept as presents among his most esteemed friends.

embodied, the subject, which a little labour afterwards carried to perfection: hence these excellent productions may, with propriety, be considered drawings or pictures, for they possess the same powerful expression, and have, to a certain extent, the same properties, as brilliancy of effect, richness of tone, and freedom of hand. Of his readiness and dexterity in the performance of these works, some idea may be formed from an anecdote given by most of his biographers. “ Being at table with his constant friend and patron, “ the Burgomaster Six, the mustard was asked for, “ and it not being on the table, the servant went to “ fetch it. Rembrandt, knowing the tardiness of this “ domestic, laid a wager with his friend, that he “ would commence and finish an etching before he “ returned. This he actually performed, and the “ plate is known under the appellation of ‘ Six’s “ ‘ Bridge;’ or, ‘ The Mustard-Pot.’ ”

To acquire a correct knowledge of these etchings, together with their numerous variations, demands the study and application of years, and few may be said to be perfect masters of it, for new variations are constantly being discovered. In this pursuit, the labours of the amateur are, in some measure, abridged by the Catalogues Raisonnées, which have at various times been published, each succeeding one being more complete than the former. Of these, Gersaint’s appeared in 1752. A Supplement to the same, by Pierre Yver, in 1756. Daulby’s, in 1796. Bartsch’s, in 1797. M. le Chevalier de Claussin’s, in 1824; to which he added a Supplement in 1828.

The first of these is the fact that the United States is a young nation. It is only about 150 years old, and its history is therefore a very recent one. This is in contrast to the history of the European countries, which are much older and have a much longer and more varied history. The second fact is that the United States is a large country. It covers a vast area of land, and its population is very large. This is in contrast to the European countries, which are much smaller and have a much smaller population. The third fact is that the United States is a diverse country. It is made up of many different peoples and cultures, and this has led to a very rich and varied history. This is in contrast to the European countries, which are much more homogeneous in their population and culture. The fourth fact is that the United States is a country of great natural resources. It has a vast amount of land, and it is rich in minerals and other natural resources. This has led to a very rapid development of the country, and it has become one of the most powerful nations in the world. This is in contrast to the European countries, which are much poorer in natural resources and have therefore developed more slowly. The fifth fact is that the United States is a country of great political freedom. It has a long and proud history of freedom, and it is one of the few countries in the world that has maintained this freedom throughout its history. This is in contrast to the European countries, which have a long history of tyranny and oppression. The sixth fact is that the United States is a country of great scientific and technological achievement. It has been at the forefront of many of the most important scientific and technological advances of the last century, and this has led to a very rapid development of the country. This is in contrast to the European countries, which have been slower to embrace these advances. The seventh fact is that the United States is a country of great cultural achievement. It has produced many of the most important works of literature, art, and music of the last century, and this has led to a very rich and varied culture. This is in contrast to the European countries, which have a much longer and more varied history of cultural achievement. The eighth fact is that the United States is a country of great military power. It has a very large and powerful military, and it has been one of the most powerful nations in the world for many years. This is in contrast to the European countries, which have a much smaller and less powerful military. The ninth fact is that the United States is a country of great economic power. It has a very large and powerful economy, and it has been one of the most powerful nations in the world for many years. This is in contrast to the European countries, which have a much smaller and less powerful economy. The tenth fact is that the United States is a country of great political influence. It has a very large and powerful political voice, and it has been one of the most powerful nations in the world for many years. This is in contrast to the European countries, which have a much smaller and less powerful political voice.



C. G. Lewis, Sculp^t

REMBRANDT'S HOUSE.

AMSTERDAM.

*Engraved from a Picture by M^r. Albertus Brondgeest,
for Smith's Catalogue Raisonné.*

Published by Smith & Son, N^o 137, New Bond Street, 1836.

*The following Catalogue is extracted from the Register
L^a R. fol. 29 to 39 inclusive, of the Inventory of
the Effects of REMBRANDT VAN RHYN, deposited
in the Office of the Administration of Insolvent
Estates at Amsterdam, Anno 1656.*

PICTURES, &c., &c.

IN THE ENTRANCE HALL.

- A Picture, representing The Gingerbread
Baker - - - - - By *Brauer*.
A Ditto, The Gamblers - - - - - „ *Ditto*.
A Ditto, A Woman and Child - - - „ *Rembrandt*.
A Ditto, The Interior of an Artist's
Painting Room - - - - - „ *Brauer*.
A Ditto, The Interior of a Kitchen - - „ *Ditto*.
A Statue of a Woman, in plaster.
Two Children, in plaster.
A Sleeping Child, in plaster.
A Landscape - - - - - By *Rembrandt*.
A Ditto - - - - - „ *Ditto*.
A Woman represented standing - - - „ *Ditto*.
A Christmas Night Piece - - - „ *Jean Lievensz*.
St. Jerome - - - - - „ *Rembrandt*.
Dead Hares, a small picture - - - „ *Ditto*.
A small picture of a Pig - - - „ *Ditto*.
A small Landscape - - - - - „ *Hercules Segers*

A Landscape	- - - - -	By <i>Jean Lievensz.</i>
A Ditto	- - - - -	„ <i>Ditto.</i>
A Ditto	- - - - -	„ <i>Rembrandt.</i>
A Combat of Lions	- - - - -	„ <i>Ditto.</i>
A Landscape, by moonlight	- - - - -	„ <i>Jean Lievensz.</i>
A Head	- - - - -	„ <i>Rembrandt.</i>
A Ditto	- - - - -	„ <i>Ditto.</i>
A picture of Still Life, objects retouched		„ <i>Ditto.</i>
A Soldier, clad in armour	- - - - -	„ <i>Ditto.</i>
A Scull, and other objects, styled a Vanitas, retouched	- - - - -	„ <i>Ditto.</i>
A Ditto, ditto, retouched	- - - - -	„ <i>Ditto.</i>
A Sea Piece	- - - - -	„ { <i>Hendrick</i> <i>Antonisz.</i>
Four Spanish Chairs, covered with leather.		
Two Ditto, ditto in black.		
A Plank of Wood.		

IN THE FRONT PARLOUR.

A small picture of the Samaritan, retouched	- - - - -	By <i>Rembrandt.</i>
The Rich Man	- - - - -	„ <i>Palma Vecchio.</i>
(The half of this picture belongs to <i>Peter de la Tombe.</i>)		
A View of the Back of a House	- - - - -	„ <i>Rembrandt.</i>
Two Sporting Dogs, done after nature	- - - - -	„ <i>Ditto.</i>
The Descent from the Cross, a large picture, in a gilt frame	- - - - -	„ <i>Ditto.</i>
The Raising of Lazarus	- - - - -	„ <i>Ditto.</i>
A Courtesan Dressing	- - - - -	„ <i>Ditto.</i>
A Woody Scene	- - - - -	„ <i>Hercules Segers</i>
Tobias, &c.	- - - - -	„ <i>Lastman.</i>
The Raising of Lazarus	- - - - -	„ <i>Jean Lievensz.</i>

A Landscape, representing a mountainous country	- - - - -	By <i>Rembrandt</i> .
A small Landscape	- - - - -	„ <i>Govert Jansz.</i>
Two Heads	- - - - -	„ <i>Rembrandt</i> .
A Picture, <i>en grisaille</i>	- - - - -	„ <i>Jean Lievensz.</i>
A Ditto, <i>ditto</i>	- - - - -	„ <i>Parcelles</i> .
A Head	- - - - -	„ <i>Rembrandt</i> .
A Ditto	- - - - -	„ <i>Brauwert</i> .
A View on the Dutch Coast	- - - - -	„ <i>Parcelles</i> .
A Ditto of the same, smaller	- - - - -	„ <i>Ditto</i> .
A Hermit	- - - - -	„ <i>Jean Lievensz.</i>
Two small Heads	- - - - -	„ { <i>Lucas Van Valkenburg.</i>
A Camp on Fire	- - - - -	„ { <i>The elder Bassan.</i>
A Quack Doctor	- - - - -	After <i>Brauwert</i> .
Two Heads	- - - - -	By <i>Jan Pinas</i> .
A perspective View	- - - - -	„ { <i>Lucas Van Leyden.</i>
A Priest	- - - - -	„ <i>Jean Lievensz.</i>
A Model	- - - - -	„ <i>Rembrandt</i> .
A Flock of Sheep	- - - - -	„ <i>Ditto</i> .
A Drawing	- - - - -	„ <i>Ditto</i> .
The Flagellation of Our Lord	- - - - -	„ <i>Ditto</i> .
A Picture, done <i>en grisaille</i>	- - - - -	„ <i>Parcelles</i> .
A Ditto, <i>ditto</i>	- - - - -	„ { <i>Simon de Vlieger.</i>
A small Landscape	- - - - -	„ <i>Rembrandt</i> .
A Head of a Woman, after Nature	- - - - -	„ <i>Ditto</i> .
A Head	- - - - -	„ <i>Rafaelle Urbino</i>
A View of Buildings, after Nature	- - - - -	„ <i>Rembrandt</i> .
A Landscape, after Nature	- - - - -	„ <i>Ditto</i> .
A View of Buildings	- - - - -	„ <i>Hercules Segers</i>
The Goddess Juno	- - - - -	„ <i>Jacob Pinas</i> .

A Looking Glass, in a black ebony frame.

An ebony Frame.

A Wine Cooler, in marble.

A Table of walnut tree, covered with
a carpet.

Seven Spanish Chairs, with green velvet
cushion.

BACK PARLOUR.

A Picture	- - - - -	By <i>Pietro Testa</i> .
A Woman with a Child	- - - - -	„ <i>Rembrandt</i> .
Christ on the Cross, a model	- - - - -	„ <i>Ditto</i> .
A Naked Woman	- - - - -	„ <i>Ditto</i> .
A Copy after a picture	- - - - -	„ <i>Annibal Caracci</i>
Two Half Figures	- - - - -	„ <i>Brauwert</i> .
A Copy, after a picture	- - - - -	„ <i>Annibal Caracci</i>
A Sea View	- - - - -	„ <i>Parcelles</i> .
The Head of an Old Woman	- - - - -	„ <i>Van Dyck</i> .
A Portrait of a deceased Person	- - - - -	„ <i>Abraham Vink</i> .
The Resurrection	- - - - -	„ <i>A. Van Leyden</i> .
A Sketch	- - - - -	„ <i>Rembrandt</i> .
Two Heads after nature	- - - - -	„ <i>Ditto</i> .
The Consecration of Solomon's Temple,		
done <i>en grisaille</i>	- - - - -	„ <i>Ditto</i> .
The Circumcision, a copy	- - - - -	After <i>Ditto</i> .
Two small Landscapes	- - - - -	By <i>Hercules Segers</i> .

A gilt Frame.

A small oak Table.

Four Shades for engraving.

A Clothes Press.

Four old Chairs

Four green Chair Cushions.

A copper Kettle.

A Portmanteau.

THE SALOON.

A Woody Scene	- - - - -	By	{ <i>An Unknown Master.</i>
An Old Man's Head	- - - - -	„	<i>Rembrandt.</i>
A large Landscape	- - - - -	„	<i>Hercules Segers</i>
A Portrait of a Woman	- - - - -	„	<i>Rembrandt.</i>
An Allegory of the Union of the Country		„	<i>Ditto.</i>
This is probably the picture now in the Collection of Samuel Rogers, Esq.			
A View in a Village	- - - - -	„	<i>Govert Jansz.</i>
A Young Ox, after Nature	- - - - -	„	<i>Rembrandt.</i>
The Samaritan Woman, a large picture, attributed to <i>Giorgione</i> , the half of which belongs to <i>Peter de la Tombe</i> .			
Three antique Statues.			
A Sketch of the Entombment	- - - - -	„	<i>Rembrandt.</i>
The Incredulity of St. Peter	- - - - -	„	{ <i>Aertje Van Leyden.</i>
The Resurrection of our Lord	- - - - -	By	<i>Rembrandt.</i>
The Virgin Mary	- - - - -	„	<i>Rafaëlle Urbino</i>
A Head of Christ	- - - - -	„	<i>Rembrandt.</i>
A Winter Scene	- - - - -	„	<i>Grimaer.</i>
The Crucifixion	- - - - -	„	{ <i>Lely of Novellaene.</i>
Probably intended for <i>Novellari</i>			
A Head of Christ	- - - - -	„	<i>Rembrandt.</i>
A young Bull or Ox	- - - - -	„	<i>Lastman.</i>
A Vanitas, retouched	- - - - -	„	<i>Rembrandt.</i>
An Ecce Homo, <i>en grisaille</i>	- - - - -	„	<i>Ditto.</i>
Abraham Offering up his Son	- - - - -	„	<i>Jean Lievensz.</i>
A Vanitas, retouched	- - - - -	„	<i>Rembrandt.</i>
A Landscape, <i>en grisaille</i>	- - - - -	„	<i>Hercules Segers</i>
An Evening Scene	- - - - -	„	<i>Rembrandt.</i>

A large Looking Glass.
Six Chairs, with blue cushions.
An oak Table.
A Table Cloth.
A Napkin Press.
A Wardrobe, or Armoire.
A Bed, and a Bolster.
Two Pillows.
Two Coverlids.
Blue Hangings of a bed.
A Chair.
A Stove.

IN THE CABINET OF ARTS.

A pair of Globes.
A Box containing minerals.
A small Architectural Column.
A Tin Pot.
The Figure of an Infant.
Two pieces of Indian Jadd.
A Japan or Chinese Cup.
A Bust of an Empress.
An Indian Powder Box.
A Bust of the Emperor Augustus.
An Indian Cup.
A Bust of the Emperor Tiberius.
An Indian Work Box, for a lady.
A Bust of Caius.
A pair of Roman Leggings.
Two porcelain Figures.
A Bust of Heraclitus.
Two porcelain Figures.
A Bust of Nero.
Two Iron Helmets.

- An Indian Helmet.
- An ancient Helmet.
- A Bust of a Roman Emperor.
- A Negro, cast from Nature.
- A Bust of Socrates.
- A Bust of Homer.
- A Ditto of Aristotle.
- An Antique Head ; done in brown.
- A Faustina.
- A Coat of Armour, and a Helmet.
- A Bust of the Emperor Galba.
- A Ditto of the Emperor Otho.
- A Ditto of the Emperor Vitellius.
- A Ditto of the Emperor Vespasian.
- A Ditto of the Emperor Titus Vespasian.
- A Ditto of the Emperor Domitian.
- A Ditto of Silius Brutus.
- Forty-seven specimens of Botany.
- Twenty-three ditto of Land and Marine Animals.
- A Hammock, and two Calabashes.
- Eight various objects, in plaster, done from Nature.

ON THE LAST SHELF.

- A quantity of Shells, Marine Plants, and sundry curious objects, in plaster, done from nature.
- An Antique Statue of Cupid.
- A small Fuzil, and a Pistol.
- A steel Shield, richly embossed with Figures, by Quintin Matsys ; very curious and rare.
- An Antique Powder-horn.
- A Ditto ; Turkish.
- A Box, containing Medals.
- A Shield of curious workmanship.
- Two Naked Figures.

- A Cast from the face of Prince Maurice, taken after his death.
- A Lion and a Bull, in plaster, after Nature.
- A number of Walking Sticks.
- A long Bow.

BOOKS ON ART.

- A Book containing Sketches, by *Rembrandt*.
- A Ditto containing Prints, engraved in wood by *Lucas Van Leyden*.
- A Ditto ditto Ditto, by *Wael and others*.
- A Ditto containing Etchings, by *Baroccio and Vanni*.
- A Ditto containing Prints, after *Rafaëlle Urbino*.
- A gilt Model of a French Bed, by *Verhulst*.
- A Book full of Engravings, many of which are double impressions, by *Lucas Van Leyden*.
- A Ditto, containing a great number of Drawings by the best masters.
- A Ditto, containing a number of fine Drawings, by *Andrea Mantegna*.
- A Ditto, containing Drawings by various masters, and some Prints.
- A Ditto, larger, full of Drawings and Prints.
- A Ditto containing a number of Miniatures, Wood-cuts, and Copper-plate Prints, of the various costumes of countries.
- A Book full of Prints, by *Old Breughel*.
- A Ditto containing Prints, after *Rafaëlle Urbino*.
- A Ditto containing valuable Prints, after the same.
- A Ditto full of Prints, by *Tempesta*.
- A Ditto, containing Wood-cuts and Engravings by *Lucas Cranach*.
- A Ditto containing Prints, after the *Caracci* and *Guido*, and *Spagnoletti*.
- A Ditto, containing Engravings and Etchings by *Tempesta*.
- A large Folio of Ditto Ditto, by *Ditto*.
- A Ditto Ditto, various.

- A Book, containing Prints by *Goltius* and *Müller*.
A Ditto, containing Prints after *Rafaëlle Urbino*, very fine impressions.
A Book, containing Drawings by *Brauwert*.
A Folio, containing a great number of Prints after *Titian*.
A number of curious Jars and Venetian Glasses.
An old Book, containing a number of Sketches by *Rembrandt*.
A Ditto Ditto.
A large Folio of Sketches, by *Rembrandt*.
An empty Folio.
A Backgammon Board.
An antique Chair.
A Book containing Chinese Drawings in miniature.
A large Cluster of White Coral.
A Book full of Prints of Statues.
A Ditto full of Prints, a complete work by *Heemskirk*.
A Ditto full of Sketches, by *Rubens*, *Van Dyck*, and other Masters.
A Ditto, containing the Works of *Michael Angelo Buonarotti*.
Two small Baskets.
A Book, containing Prints of free Subjects, after *Rafaëlle*, *Roest*, *Annibal Caracci*, and *Giulio Romano*.
A Ditto full of Landscapes, by the most distinguished Masters.
A Book, containing Views of Buildings in Turkey, by *Melchoir Lowick*, *Hendrick Van Helst*, and others; and also the Costumes of that Country.
An Indian Basket, containing various Engravings by *Rembrandt*, *Hollar*, *Cocq*, and others.
A Book, bound in black leather, containing a selection of Etchings by *Rembrandt*.
A paper Box, full of Prints by *Huys Martin*, *Holbein*, *Hans Broemer*, and *Israel Mentz*.
A Book, containing a complete set of Etchings by *Rembrandt*.
A Folio, containing Academical Drawings of Men and Women, by *Rembrandt*.

I INVENTORY OF THE EFFECTS OF

- A Book containing Drawings of celebrated Buildings in Rome, and other Views, by the best Masters.
- A Chinese Basket, full of various Ornaments.
- A Folio.
- A Ditto.
- A Ditto, containing Landscapes after Nature, by *Rembrandt*.
- A Book, containing a selection of Proof Prints after *Rubens* and *Jacques Jordaens*.
- A Ditto, full of Drawings by *Miervelt*, *Titian*, and others.
- A Chinese Basket.
- A Ditto Ditto, containing Prints of Architectural Subjects.
- A Ditto, containing Drawings of various Animals from Nature by *Rembrandt*.
- A Ditto, full of prints after *Frans Floris*, *Buitwael*, *Goltius*, and *Abraham Bloemart*.
- A quantity of Drawings from the Antique, by *Rembrandt*.
- Five Books, in quarto, containing Drawings by *Rembrandt*.
- A Book full of Prints of Architectural Views.
- The *Medea*, a Tragedy, by *Jan Six*.
- A quantity of Prints, by *Jacques Callot*.
- A Book, bound in parchment, containing Drawings of Landscapes, after Nature, by *Rembrandt*.
- A Ditto full of sketches of Figures, by *Rembrandt*.
- A Ditto, various.
- A small Box, with wood divisions.
- A Book, containing Views drawn by *Rembrandt*.
- A Ditto containing fine Sketches.
- A Ditto, containing Statues after Nature by *Rembrandt*.
- A Ditto, various.
- A Ditto, containing pen Sketches by *Peter Lastman*.
- A Ditto, containing Drawings in red chalk by *Ditto*.
- A Ditto, containing Sketches drawn with the pen by *Rembrandt*.
- A Ditto, various.
- A Ditto, ditto

- A Book, various.
- A Ditto, ditto.
- A Ditto, ditto.
- A Folio of large Drawings of Views in the Tyrol, by *Roeland Savery*.
- A Ditto, full of Drawings by celebrated Masters.
- A Book, in quarto, containing Sketches by *Rembrandt*.
- A Book of Wood-cuts of the proportions of the Human Figure, by *Albert Durer*.
- A Book, containing Engravings by *Jean Lievensz* and *Ferdinand Bol*.
- Several parcels of Sketches by *Rembrandt* and others.
- A quantity of Paper of a large size.
- A Box, containing Prints by *Van Vliet*, after Pictures by *Rembrandt*.
- A Screen, covered with cloth.
- A steel Gorget.
- A Drawer, containing a Bird of Paradise, and six Forms of divers patterns.
- A German Book, containing Prints of Warriors.
- A Ditto with Wood-cuts.
- Flavius Josephus, in German, illustrated with Engravings by *Tobias Kinderman*.
- An ancient Bible.
- A marble Inkstand.
- A Cast, in plaster, of Prince Maurice.

IN AN ANTI-CHAMBER OF THE ROOM OF ARTS.

- St. Joseph - - - - - By *Aertje Van Leyden*.
- Three Prints, in Frames.
- The Salutation.
- A Landscape after Nature - - - - - By *Rembrandt*.
- A Landscape - - - - - „ *Hercules Segers*.

- The Descent from the Cross - - - - By *Rembrandt*.
 A Head after Nature.
 A Skull - - - - - Retouched by *Rembrandt*.
 A Model, in plaster, of the Bath of Diana, by *Adam Van Vianen*.
 A Model from Nature - - - - - By *Rembrandt*.
 A Picture of Three Puppies, after Nature „ *Titus Van Ryn*.
 A Ditto of a Book - - - - - „ *Ditto*.
 A Head of the Virgin - - - - - „ *Ditto*.
 The Flagellation - - - - - A Copy after *Rembrandt*.
 A Landscape by Moonlight Retouched by *Ditto*.
 A Naked Woman, a Model from Nature - By *Ditto*.
 An unfinished Landscape from Nature - „ *Ditto*.
 A Horse painted from Nature - - - - „ *Ditto*.
 A small Picture - - - - - „ *Young Hals*.
 A Fish, after Nature.
 A Model, in plaster, of a Bason, adorned with Figures, by
Adam Van Vianen.
 An old Chest.
 Four Chairs, with black leather seats.
 A Table.

IN THE SMALL PAINTING ROOM.

- Thirty-three pieces of Armour, and Musical Instruments.
 Sixty pieces of Indian Armour, and several Bows, Arrows,
 and Darts.
 Thirteen bamboo Pipes, and several Flutes.
 Thirteen Objects, consisting of Bows, Arrows, Shields, &c.
 A number of Heads and Hands, moulded from Nature,
 together with a Harp, and a Turkish Bow.
 Seventeen Hands and Arms, moulded from Nature.
 Some Stag Horns.
 Five ancient Casques.

Four long Bows, and cross Bows.
Nine Gourds and Bottles.
Two modelled Busts of Bartholt Been and his Wife.
A plaster Cast from a Grecian Antique.
A Bust of the Emperor Agrippa.
A Ditto of the Emperor Aurelius.
A Head of Christ, of the size of Life.
A Head of a Satyr.
A Sibyl—Antique.
The Laocoon—Ditto.
A large Marine Vegetable.
A Vitellius.
A Seneca.
Three or four Antique Heads of Women.
A metal Cannon.
A quantity of Fragments of Antique Dresses of divers colours.
Seven Musical stringed Instruments.
Two small Pictures by *Rembrandt*.

IN THE LARGE PAINTING ROOM.

Twenty Objects, consisting of Halberds and Swords of various kinds.
Dresses of an Indian Man and Woman.
Five Cuirasses.
A wooden Trumpet.
A picture of Two Negroes, by *Rembrandt*.
A Child, by *Michael Angelo Buonarotti*.

IN THE SHED.

The skins of a Lion and a Lioness, and two Birds.
A large Piece representing Diana.
A Bittern, done from Nature, by *Rembrandt*.

IN A SMALL ROOM.

Ten Paintings of various sizes, by *Rembrandt*.

A Bed.

IN THE KITCHEN.

A pewter Pot.

Several Pots and Pans.

A small Table.

A Cupboard.

Several old Chairs.

Two Chair Cushions.

IN THE PASSAGE.

Nine Plates.

Two earthen Dishes.

THE LINEN (THEN AT THE WASHERWOMAN'S).

Three Shirts.

Six Pocket Handkerchiefs.

Twelve Napkins.

Three Table Cloths.

Some Collars, and Wristbands.

*The preceding Inventory was made on the 25th
and 26th of July, 1656.*

ERRATA.

For a correct description of No. 19, "Jacob overcome at the sight of Joseph's bloody coat," see No. 615, p. 257.

Joseph introducing his father to Pharoah, see No. 616, p. 258.

TRANSLATION OF REMBRANDT'S LETTER.

SIR,

At length I send you, by Lievensz, the two pieces (pictures), which I trust will be found of a quality, that His Highness will not award me less than 1000 florins each, but this I leave to the pleasure of His Highness; and if they do not merit those sums, he will give me less, according as he may think proper. Relying on the judgment and discretion of His Highness, I shall feel grateful and contented, and remain with respect and compliments, his and your

Affectionate Servant,

REMBRANDT.

[Faint handwritten notes and a large circular flourish on the left margin]

[Faint, mostly illegible handwritten text in the center of the page, possibly a list or a series of notes]

[Faint handwritten text at the bottom of the main section, possibly a signature or a closing phrase]

*but I regret
indeed have never
in alle*

[Faint red ink markings and handwritten notes at the bottom of the page, including a large number '2' and some illegible text]

Mr. Lane

For the purpose of the present

the object of the present

the object of the present

the object of the present

the object of the present

the object of the present

the object of the present

the object of the present

THE
WORKS
OF
REMBRANDT VAN RHYN.

SUBJECTS FROM THE OLD TESTAMENT.

1. **ABRAHAM** offering up his Son Isaac. In the composition of this subject, the artist has chosen the moment when the obedient Patriarch was on the point of performing the high command, recorded in the 22nd chapter of Genesis. The youth lies bound on a pile of wood, and the aged parent stands on the farther side of him, with one hand on the lad's face, and the other raised to execute the fatal deed; while thus proceeding, his attention is suddenly arrested by the appearance of an angel, who has seized his arm, and the sword is falling from his relaxed fingers.

This capital picture is far from being a satisfactory work of the master to whom it is attributed; it partakes too much of the colour and pencilling of his scholar, Eeckhout, mingled with some masterly touches by Rembrandt. It was formerly in the Houghton Gallery, and was valued in that collection, to the Empress of Russia, in 1779, at 300*l*. Engraved by Murphy, and also, in mezzotinto, by Haide.

6 *ft.* 3 *in.* by 4 *ft.* 3½ *in.*—C.

Now in the Palace of the Hermitage, at St. Petersburg.

Old Testament Subjects.

2. Abraham entertaining the Angels. This little *bijoux* of art, represents the celestial guests of the Patriarch sitting on the fore-ground of a hilly country, partaking of his hospitable cheer. A free and sketchy work of the master; done in 1646. There is an etching by Rembrandt of this subject.

6½ in. by 8½ in.—P.

Collection of De Heer Jan Six, . 1702. . 34 flo. 3l.

————— Benj. West, Esq., P.R.A. 1820. (bought in) 290 gs.

Subsequently the property of J. Haldiman, Esq., and now belonging to Richard Saunderson, Esq., M.P.

3. Abraham dismissing Hagar and Ishmael. The scene exhibits a landscape with buildings, under the aspect of day-break. The repudiated Hagar, habited in the Asiatic costume, is mounted on an ass, suitably caparisoned; her gesture and tears evince her grief at the compulsory separation. On her right stands the Patriarch, with his arms extended, and on her left is Ishmael, holding the beast by a cord. This picture is dated 1640.

1 ft. 3½ in. by 1 ft. 9½ in.—P. (*about.*)

Collection of M. Fabricius, *Haarlem*, 1749. . 320 flo. 29l.

Exhibited in the British Gallery in 1832.

Now in the possession of L. Crespigny, Esq.

4. Abraham dismissing Hagar. The composition here represents Hagar in nearly a profile view, descending the steps of her master's abode, carrying a bottle in one hand, and wiping her weeping eyes with the other; she is preceded by her son, who has a bow in his hand, and a quiver slung at his back. Their departure appears deeply to affect the Patriarch, who stands by with his hand affectionately placed on the head of Ishmael. Sarah and her son are seen at a window of the house, contentedly observing the departure of

Old Testament Subjects.

the handmaid and her son. Engraved in mezzotinto by Spilsbury, and described from the print.

A picture representing this subject was sold in the collection of De Heer Adrian Bout, at the Hague, in 1733, for 105 *fl.*, 9*l.*

1 *ft.* 10 *in.* by 2 *ft.* 6 *in.*—C.

5. Abraham dismissing Hagar and her Son. A Picture of this subject was exhibited in the British Gallery in 1824, belonging to the Earl of Denbigh.

6. Hagar in the Desert. A picture representing this subject is said to be in the collection of the Count Schonborn, at Vienna.

9½ *in.* by 8 *in.*

7. Lot and his Daughters. The composition exhibits the Patriarch, habited in the oriental costume, sitting on the ground between his two daughters, holding a silver cup, which one of them is about to take from his hand to fill from a jug which she holds; he has already felt the potent effects of the liquor, and is embracing his daughter, with one arm round her waist. The scene represents the interior of a cave. Engraved by Hadweg, and described from the print.

8. Lot and his Daughters. The subject is represented as passing in a cave, and one of the females is on the right of the aged Lot, who is seated, presenting him with a cup of wine, which he is in the act of taking; the other stands behind her father with her hand on his shoulder. A table, on which are a bottle and other objects, is in front. Engraved

Old Testament Subjects.

by Schmidt, in 1771, from a picture then in the collection of H. R. H. Prince Henry of Prussia. Described from the print.

9. Lot in a Cave. He is represented as a venerable man, with white hair and beard, habited in a rich dress, and seated on a bank, leaning his head pensively on his hand: some vessels of gold and silver are deposited near him. Through the entrance to the cave is seen, at some distance off, the city of Sodom on fire. Engraved by Schmidt, in 1768, from a picture then in the cabinet of M. Cezar. Described from the print.

The same subject is engraved by Van Vliet.

10. Jacob surreptitiously obtaining his Father's Blessing. The venerable Patriarch is represented reclining on his couch, dressed in a velvet cap and a fur robe, and is in the act of feeling the hands of his son, who kneels at the foot of his bed, and is seen in a profile view, habited in the rich robes of his brother Esau; at the same time his affectionate mother stands at the head of the bed, anxiously awaiting the completion of the imposture. Engraved, anonymous.

2 ft. 1 in. by 2 ft. 5 in.—C.

Collection of M. Jetswart, . Amst. 1749. . 234 flo. 21l.

11. A Picture representing the above subject is in the Marlborough collection.

12. Jacob's Dream on the Plains of Padan Aran.

Collection of Noel Desenfans, Esq. 1802. . . . 50 gs.

13. A picture representing the preceding subject is stated to be in the collection of the Count Schonborn, at Vienna.

5 ft. $\frac{1}{2}$ in. by 4 ft. 4 in.—C.

Old Testament Subjects.

14. Jacob wrestling with the Angel. The subject is here introduced in the fore-ground of a barren country, presented under the aspect of day-break, and the Patriarch, clothed in a crimson vesture girt round the waist, is seen with his back to the spectator, grappling with the Angel, whom he appears to have raised from the ground; the latter, clad in white raiment, and his wings outspread, has the right hand on the shoulder of Jacob, and the left on his loins, while his countenance, unaltered by the violent resistance of his antagonist, is directed with a smile of benignity towards him. Painted in a free and spirited manner, and full of effect.

4 ft. 5 in. by 3 ft. 9 in.—C.

Now in the Royal Musée at Berlin.

Worth 500 gs.

15. The Reconciliation of Jacob and Esau. The subject is introduced in the fore-ground of an open hilly country, in which may be observed the isolated dwellings of its pastoral inhabitants; here the two brothers have met, and are folded in the warm embrace of reconciliation. Esau, dressed in a yellow coat of various hues, and girt with a belt, to which is attached a sword, has his back towards the spectator, and his head reclining on his brother's breast; while Jacob, habited in the Asiatic costume, is seen in a front view; both their countenances strongly depict the feelings so pathetically described by the sacred writer. This very beautiful picture bears date 1642.

2 ft. 3 in. by 1 ft. 11 in.—P.

Worth 400 gs.

It now adorns the banquetting room of the little Dutch Palace of Peter the Great, at Peterhoff.

16. Joseph introducing his Father Jacob to Pharaoh.

5 ft. 10 in. by 7 ft. 9 in.—C.

Collection of De Heer C. Haselaar, Amst. 1742. 155 flo. 13 gs.

Old Testament Subjects.

17. Jacob on his Death-bed blessing the Sons of Joseph. This admirable picture represents the aged Patriarch, clothed in a light-coloured vesture and a fur mantle, sitting up in bed in the act of extending his hands to bless his grandsons, who are kneeling together on the farther side of his couch. His son Joseph, at the same time, sits on his right, apparently supporting his feeble father, and observing with lively emotion the affecting ceremony; his daughter-in-law is also present, and stands near the lads, with her hands united, giving pious attention to all that is passing. This interesting scene is here exhibited with such truth and unaffected simplicity of expression, that it is impossible to view it with attention without feeling the mind awakened to a contemplation of the subject, the details of which are so beautifully given in the 48th chapter of Genesis. The venerable Israel, as he is there styled, appears to have summoned the little remaining strength that his aged frame possesses, and is wittingly extending his hands, so as to place the right on the head of the youngest boy, ejaculating at the same time the pious invocation, "God, before whom my fathers, Abraham and Isaac, did walk—the God which fed me all my life long until this day—the Angel which redeemed me from all evil—bless the lads." The preference thus given to the youngest born, Ephraim, awakens some concern in Joseph, who seems disposed to correct that which he conceives to be an error arising from his parent's dimness of vision; his interference is, however, silenced by the reply, "I know it, my son; I know it."

The date, 1656, shows that this production was done in the zenith of the artist's powers, and the several qualities of expression, colour, effect, and execution, accord with his high reputation of that period. Engraved by Claessins and Ortman in the Musées Françaises. The conquests of 1805 and 1806,

Old Testament Subjects.

placed this picture in the Louvre, and the same means restored it to the Gallery at Hesse Cassel.

5 ft. 6 in. by 6 ft. 8 in.—C. Worth 800 gs.

18. Joseph declaring his Dream to his Father. This beautiful sketch represents the venerable Jacob, clothed in ample raiment, sitting on the left, with his attention steadfastly fixed on his son, who stands before him with one hand extended, and his body slightly bent, evidently relating some event; behind the latter are three of his brethren, sitting together at a table in close communion; a fourth stands by listening; two others are on the left, and the aged Leah reclines on a couch at the right of her husband. A dog lies asleep on the fore-ground.

1 ft. 8½ in. by 1 ft. 3¼ in.—Paper.

Sold with a Companion, in the collection of the Burgomaster, Willem Six, 1734. 84 flo. 7l.

Collection of M. de Vos, Amst. 1833. 1470 flo. 130l.

Now in the collection of M. de Heer Six Van Hillegom.

19. Two of Joseph's Brethren showing his bloody Coat to their Father. This remarkable event, as may naturally be supposed, excites the strongest emotions of grief in the breast of Jacob; his countenance is agitated with horror, and his hands uplifted with dismay, at the sight of the supposed calamity. The sensibility of the parent is strikingly contrasted by the apathy of his youngest son, Benjamin, who is amusing himself with a bird. Dated 1639.

4 ft. 6 in. (about.)—(square.)

This picture was sold in the collection of an artist at Paris, in 1773, for 1160 fs., 46l.

Exhibited in the British Gallery in 1818.

Now in the possession of the Earl of Derby.

Old Testament Subjects.

20. Joseph unjustly accused by the Wife of Potiphar. The scene presents the interior of a chamber, with a bed in the centre, at the side of which sits the accuser, attired in a red silk robe; her countenance, agitated by revenge, is turned towards her husband; one hand is placed on her breast as an appeal to the purity of her intentions, the other points to the victim of her anger. Potiphar, richly habited in an Asiatic dress, stands behind her chair, on the back of which is placed his right hand, calmly listening to her story. The injured Joseph is on the opposite side of the bed, appealing with upraised eyes and hands to heaven to assert his innocence. The rich dresses of the figures, the draperies of the room, and the costly damask hangings of the bed, mark the wealth of the Egyptian lord. This picture is painted with a fine impasto of colour, and with the richest hues his redundant palette could yield; these are also accompanied by the most attractive display of the *chiaroscuro*, and a surprising breadth and power of execution.

This excellent picture was formerly in the collection of Lord Willoughby, and was sent with a few others to a public sale, about the year 1820, on which occasion it was knocked down for 180 *gs.*, and was purchased conjointly by Mr. Hickman and Mr. Carpenter, who sold it for a very considerable sum to Sir Thomas Lawrence, P.R.A., at whose decease it was again sent to auction, to Mr. Christie, in 1830, when it was sold for 570 *gs.*

3 ft. 8 in. by 2 ft. 10½ in.—C.

Now in the collection of Joseph Neeld, Esq., M.P.

21. Joseph falsely accused by the Wife of Potiphar. The composition of this picture corresponds generally with the preceding one, the chief variations being as follows:—The countenance of Potiphar is here strongly excited by anger; his body bends slightly forward, and his hand is placed on the

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shoulder of his wife; Joseph also, instead of raising his hands, has them clasped; his head is bent down, and a bunch of keys is attached to his girdle. The execution, colour, and effect, are quite equal to the former. Etched by Exshaw.

Now in the Palace of the Hermitage, at St. Petersburg.

22. A Picture representing the same subject as the above, was sold in the collection of M. Van Hoet, at the Hague, in 1760, for 100 *flo.*, 9*l.* This is probably one of the above.

3 *ft.* 3½ *in.* by 3 *ft.* 1 *in.*—C.

23. Joseph interpreting the Dreams of Pharaoh's Butler and Baker in prison.

Collection of the Prince de Carignan, 1743. . 1101 *fs.* 44*l.*

24. The Finding of Moses. The view presents a woody and sequestered scene, with a large lake in front, covering a great portion of the fore-ground of the picture. On the farther side of the water is a descent of stone steps, where Thermutis, with her attendants, are collected round the newly-found babe; the former appears to have just quitted the bath, and a servant is placing a mantle over her shoulder, her attention being at the same time directed to the infant: a second female, also naked, kneels by its side, and three others are bending over, to view the babe; the remaining attendant is still in the stream. The boles of large trees standing amidst underwood form a boundary to the scene. This admirable little picture is engraved, No. 41, in the Choiseul Gallery.

1 *ft.* 6½ *in.* by 1 *ft.* 10½.—C. (*oval.*)

Collection of the Duc de Choiseul, 1772. . 2031 *fs.* 81*l.*

—— Prince de Conti, . . 1779. . 1400 *fs.* 56*l.*

—— M. Boileau, . . . 1787. . 1200 *fs.* 48*l.*

—— M. de St. Victor, . . 1822. . 2550 *fs.* 102*l.*

Now in the collection of the Right Hon. Sir Robert Peel, Bart.

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25. Moses descending from Mount Sinai, bearing the Table of the Law in his hands. The distinguished leader and judge of the Jews is here represented in nearly a front view, clothed in a white robe, and girt with a red belt; his agitated countenance indicates that he beholds the idolatry of his people with the strongest emotions of anger, and under the influence of excited feelings has raised the sacred tables to cast them from his hands. This picture, which is dated 1659, is painted in a free and masterly manner.

5 ft. 4 $\frac{1}{4}$ in. by 4 ft. 4.—C.

Now in the Royal Musée at Berlin.

26. Judah giving the Pledge to Thamar. The subject is introduced in the fore-ground of a landscape, having a lofty rock at the side, at the base of which is seated Thamar, dressed in the Eastern costume, and wearing a veil over her face. Judah, clad in a green quilted robe, and with a turban on his head, sits by her side, in the act of presenting her the required tokens.

3 ft. 5 in. by 4 ft. 2 in.—C.

Now in the collection of the Count Czernini, at Vienna.

27. Hannah instructing her Son Samuel. This pious woman is here represented as an elderly person, of a thin and expressive countenance, wearing a black silk scarf over her head, and a redish brown dress, relieved by a white neckerchief; she is seated in an arm-chair, bending forward to hear her son, who stands by her side, read his book. Her right hand is affectionately placed on the child's back, and the left, holding her spectacles, rests on her lap. This capital picture possesses great breadth, and clearness of tone, but is less rich

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and full in colour than is usually found in his best works. Engraved in mezzotinto, by James Walker.

3 ft. 8½ in. by 3 ft. 1 in.—C.

Now in the palace of the Hermitage, at St. Petersburg.

28. Elisha raising the Widow's Son. The composition exhibits the youth extended on a couch in front, apparently lifeless, and the Prophet standing on the farther side of him, with his hands clasped, and his countenance directed upwards in fervent prayer. Upon a cupboard at the side are a book and a bottle. Engraved by R. Earlom.

Now in the collection of Sir Richard Colt Hoare, Bart.

29. Elisha prophesying his own Danger. If this subject be correctly designated, it probably represents the Prophet announcing to his surrounding friends the approach of Ahab's messenger to take his life, as described in the 32nd verse of the 6th chapter of the Second Book of Kings. Engraved by Pietro Monaco, from a picture then in the collection of Signor Bartolo Bernardi. The writer has been unable to obtain a sight either of the picture or the print.

30. Saul consulting the Witch of Endor. The scene of the incantation appears to be a kind of cave, and the king, under the disguise of a Levite, and having a large open book in one hand and a staff in the other, upon which he supports his bended body, is standing by the side of the sorceress, in the presence of the prophet Samuel, whose apparition appears to be slowly rising from the earth. The moment depicted is that described in the 12th verse of the 28th chapter of the 1st Book of Samuel. "And when the woman
" saw Samuel, she cried with a loud voice: and the woman

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“ spake to Saul, saying, Why hast thou deceived me? for “ thou art Saul.” Engraved, anonymous, from a picture then in the possession of M. Backman, at Magdeburg, and described from the print. This picture is much commended by a friend of the writer.

2 ft. 6 in. by 1 ft. 10.—(about.)

31. Samson betrayed by Delilah. This capital picture is composed of seven figures, and exhibits the moment when Delilah, having shorn the credulous Samson of his locks, has given notice to the lurking Philistines, who have rushed into the apartment, and are cruelly insulting their prostrate victim: one of them has seized him by the beard; another is forcing out his eyes; and a third holds a sword to his body. His faithless betrayer is seen at the same time escaping from the room with his locks in her hand. Signed, and dated 1636. A coarse and indifferent picture. Engraved by Jacobi, and F. Landerer.

This picture was exhibited in the Louvre in 1814, and claimed and restored, in 1815, to the Gallery at Hesse Cassel.

7 ft. 8½ in. by 9 ft. 1½ in.—C.

32. David entertaining Saul with the Music of the Harp. The king, attired in royal robes, and having on his head a turban surmounted by a diadem, is represented sitting on an elevation, with a javelin in his hand, and looking angrily askance at the young minstrel, who stands at the foot of the throne playing on his instrument. Engraved by W. P. Lieuw. Described from the print.

A picture representing the above subject is in the collection of the Duke of Brunswick.

2 ft. by 1 ft. 8 in.—C.

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33. Bathsheba, with her Attendants. The view exhibits a shady retreat, formed by a high bank on one side, clothed by bushy trees, having at its base some rude steps of stone-work to descend to the water. Bathsheba is represented as having just quitted the fountain, and is sitting naked on some rich drapery, while a female attendant, who stands behind, arranges her long and flowing hair, and a second is sitting in front of her, occupied with her feet. A little remote, on the right, may be perceived a palace, on the pavilion of which is faintly seen the King of Israel. This brilliant and highly-finished picture is dated 1643. Engraved by J. M. Moreau, and in the Poulain Gallery, and etched by Burnet.

1 ft. 10½ in. by 2 ft. 5½ in.—P.

Collection of M. Willem Six, . . .	1734. . .	265 flo.	23l.
——— Anonymous, . . .	<i>Amst.</i> , 1740. . .	350 flo.	31l.
——— M. de Poulain, . . .	<i>Paris</i> , 1780. . .	2400 fs.	96l.
——— M. Le Brun, . . .	<i>Ditto</i> , 1791. . .	1000 fs.	40l.
——— Alex. De la Hante, Esq.	1814.		105l.
——— Sir Thomas Lawrence, . . .	1830. (by Christie)	150 gs.	
——— The Hon. G. J. Vernon, . . .	1831. (by Ditto)	153 gs.	
——— T. Emmerson, Esq.	1832. (by Phillips)	240 gs.	

34. Bathsheba receiving a Message from David. The picture represents a handsome portly woman, with long flaxen hair, falling in tresses on her shoulders, attired in a richly embroidered robe and mantle, seated, resting one hand on the elbow of the chair, and holding a letter in the other, the contents of which appear to occupy her thoughts. A covered toilet, on which are a looking-glass and a jewel casket, stands before her, and on the farther side of the table is an elderly woman, the messenger of the king. The figure is seen to the knees. Engraved by J. G. Haid, under the title of *Rembrandt's Mistress*. Described from the print.

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35. The Angel departing from Manoah and his Wife. The subject is taken from the 13th chapter of Judges. "So Manoah took a kid, with a meat offering, and offered it upon a rock unto the Lord, and the Angel did wondrously, and Manoah and his wife looked on." The pious couple are here represented kneeling before an altar, on which is burning their sacrifice, above the flame of which is seen ascending the celestial messenger. Manoah is placed in nearly a front view in the centre of the picture, with his hands clasped, and his wife kneels by his side in a profile position; her hands are also united, and the eyes of both of them are piously bent downwards. This very capital production is signed, and dated 1641.

8 ft. 7 in. by 10 ft.—C.

Now in the Public Gallery at Dresden.

36. Haman supplicating Esther. This capital picture exhibits the queen, attired in a gold-colour silk robe, a richly embroidered mantle, and a splendid head-dress resembling a helmet, sitting on an elevation on the right, while King Ahasuerus, who is also magnificently habited, stands on her left, and appears to have just risen from his throne under emotions of displeasure, and, with his golden sceptre in his hands, is issuing his command to remove the guilty Haman; while the latter, perceiving his fate, has prostrated himself, and is imploring the intercession of the queen. This gorgeously-coloured picture is painted with surprising boldness and dexterity of handling.

J. G. Hind has engraved in mezzotinto a print under the title of *Haman and Mordécai*.

8 ft. 6 in. by 6 ft. 7½ in.—C.

Collection of the Elector of Cologne, 1764. . . 3000 fs. 120*l*.

——— Lord Rendlesham, . . 1809. 200 *gs*.

——— Mr. Mortimer, . . 1829. (bought in) 860 *gs*.

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37. Ahasuerus with Esther and Haman at Table.

2 ft. 8 in. by 3 ft. 1 in.

Collection of M. Van Hoet, . . . 1760. . . 185 flo. 17l.

A picture representing the same subject was sold in the collection of M. de Calonne, in 1795, for 55l.

38. Haman's Condemnation. In this composition, the guilty courtier stands isolated in a front view, with downcast looks; one hand is placed on his breast, and the other hitched in his girdle; his dress is in accordance with the post he once held, and consists of a turban decked with jewels and an egret, a richly embroidered vesture, and cloak. Behind him, on one side, is seen the King Ahasuerus, arrayed in royal robes, and on the other side is the triumphant Jew, Mordecai. The principal figure is seen to the knees, and only the upper parts of the others are visible. Engraved in mezzotinto by R. Houston, from a picture then in the collection of John Blackwood, Esq. Described from the print.

39. David sacrificing at the Threshing Floor of Gideon.

Exhibited in the British Gallery in 1819.

Now in the collection of Sir A. Lechmere, Bart.

40. Belshazzar's Feast. This subject, so well adapted to illustrate the genius and science of Rembrandt, in whatever relates to composition, Asiatic splendour of attire, and magical effect, is here exemplified with the most complete success. This picture has been described to the writer, by a most competent judge, as being among the master's best and most capital productions. There is an indifferent mezzotinto print

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after it, by H. Hudson, engraved in 1725, from the picture then in the possession of T. Fulwood, Esq.

Exhibited in the British Gallery in 1821.

Now in the collection of the Earl of Derby, at Knowlesley.

41. *Susanna and the Elders.* The composition of this picture represents Susanna disrobed, and in the act of stepping into the stream, when she finds herself suddenly arrested by one of the elders, who has caught hold of the linen garment which covers her loins; her gesture and countenance indicate her alarm at such an intrusion: the other elder is seen at the summit of the steps which lead to the fountain, supporting his feeble body with a staff. The rich raiment of Susanna lies on a stone at the side. A screen of rocks, covered in part by bushes, form a sequestered spot for the bath on one side, while on the other, the view extends to a distant palace. Engraved by R. Earlom.

2 ft. 4 in. by 2 ft. 10 in., or 2 ft. 2 in. by 3 ft. 2 in.

Collection of the Baron Schonborn, 1758. . 700 *fl.* 63*l.*

———— M. Avid, . . . 1766. . 2760 *fs.* 111*l.*

The preceding is, perhaps, the same that was sold in the collection of Sir Joshua Reynolds, in 1795, for 156*l.*

42. *Susanna at the Bath.* The picture represents the moment when Susanna, having unrobed, is sitting naked on her garments, prepared to enter the stream; the approach of some one has, however, alarmed her, and she has hastily caught up some drapery to cover her loins with one hand, while with the other she endeavours to conceal her bosom. The face of one of the elders is faintly perceptible among the bushes behind her. A golden ewer and salver stand by her.

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and a portion of a palace is visible in the distance. A highly finished production.

1 ft. 6½ in. by 1 ft. 3.—P. Worth 300 gs.

Now in the Royal Gallery at the Hague.

43. The Angel conducting Tobias. The scene represents a hilly country, under the aspect of departing day. On the left is a stream flowing along the base of a hill, and extending over a great portion of the fore-ground. The view on this side is bounded by clumps of trees and bushes, while the opposite side exhibits the appearance of a wild and heathy moor, of a broken and undulating form. The subject above cited is introduced in the centre of the fore-ground, and the Angel, clad in white raiment, is leading the young Tobias over a rugged causeway through the stream, the latter of whom carries the fish under his arm: beyond them is seen a traveller reposing. An agreeable colour, combined with great breadth, and solemnity of effect, constitute the chief excellencies of this picture. Engraved by J. Appleton.

Formerly in the collection of John Barnard, Esq., and latterly in the possession of Mr. Emmerson. Bequeathed by the Rev. W. H. Carr to the National Gallery.

1 ft. 9 in. by 2 ft. 1 in.—P.

44. Tobias and the Angel. The subject is here introduced on the fore-ground of a mountainous country, and represents Tobias seated, apparently terrified at the fish which is rising above the water in the adjacent stream; at the same time the Angel stands by him with outspread wings, encouraging him to rise and seize it; his dog is near him. Some shepherds, attending their flock, are at a little distance from them, and several buildings

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adorn the sides of the distant mountains. Engraved in mezzotinto by McArdel.

This is, perhaps, the picture which was sold in the collection of Sir Joshua Reynolds, in 1795, for the trifling sum of 11 *gs.*

45. Tobias and the Angel, in a landscape.

2 ft. 2 in. by 1 ft. 5½ in.

Collection of M. de Roore, . . . 1747. . . 121 *fl.* 11 *l.*

46. Tobias, accompanied by the Angel, quitting his parents' abode. The aged Tobit and his wife are seen sitting near each other in a humble apartment, the latter of whom has quitted her occupation of spinning, and, together with her husband, seem to be deeply affected at the departure of their son. Copied from the catalogue of the collection of the Duke of Brunswick.

8 in. by 9 in.—P.

47. Tobias and the Angel. The subject is here introduced in a woody landscape, and the youth is seen sitting beneath a tree, with his hat and a pitcher by his side, and the Angel standing near, apparently speaking to him.

Collection of George Hibbert, Esq. 1829. . . . 90 *gs.*

48. Tobit and his Wife sitting together at the door of their house, awaiting their son's return. The aged Tobit, having on a fur cap and a large mantle, is seated with his hands united, and appears to be pouring out a prayer for the safety of his beloved son, while his wife has just quitted the occupation of the distaff to join in the devout petition. Two domestic animals, a dog and a goat, are in the court, the former of which is asleep at the feet of his master. Engraved by Schmidt, and described from the print.

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49. Tobias and his Wife. The scene here presents the interior of a humble habitation, with a window at the side, near which are seated the venerable Tobit and his wife, the former of whom appears to be devotionally engaged, while the latter is occupied at her distaff. Engraved by W. P. Lieuw, and described from the print.

50. A Picture nearly corresponding with the preceding description, with the difference, that the old man is sitting near a fire with his hands crossing each other, was sold in the collection of M. St. Victor, in 1822, for 1800 *fs.*, 72*l.*; and again in the collection of the Chevalier Erard, at Paris, in 1832, for 982 *fs.*, 39*l.*: bought by Mr. Chaplin.

1 *ft.* by 1 *ft.* 3.—P.

51. Tobit and his Wife. The venerable Tobit is here seated in the middle of a room, holding a staff in one hand, while the other is raised as if he were in the act of explaining something to his aged partner, who stands by holding a goat by a string. The apartment is illumined by a window at the side, one casement of which is open, and a small fire is burning on the floor near them. Dated 1645.

8 $\frac{1}{4}$ *in.* by 10 $\frac{3}{4}$ *in.*—P.

Now in the Museum at Berlin.

Worth 80 *gs.*

52. Tobias restoring his Father's Sight. The scene presents the interior of a room, of a picturesque appearance, with a window on the right, near which is seated the aged Tobit, leaning his head back in his chair, while his son anoints his eyes. His guardian angel stands by his side, directing

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him in the operation; and his aged mother is near, watching with anxiety its effect. Engraved by Marcenay.

1 ft. 6 in. by 1 ft. 3 in.—P.

Collection of M. Geldermeester, . 1800. . 1005 *fl.* 90*l.*

———— George Hibbert, Esq. 1829. (Mr. Christie) 103 *gs.*

The same subject as the preceding is engraved by Greenwood.

53. The Angel departing from the Family of Tobit. This beautiful work of art presents, on the right, an ancient building, in front of which are Tobit and his son, prostrate on the ground; the former, clothed in a yellow mantle of varied hues, is on his hands and knees, while the latter is in the act of raising his head, and beholding with devout emotions the departure of his celestial guardian, who soars with outspread wings above their heads. The aged mother of Tobias, together with his bride, stand at the door of the house, witnessing, with feelings of wonder, the miraculous event. The devout expression of Tobit and his family, combined with the magical effect of the *chiaro-scuro*, so appropriate with the supernatural appearance, renders this a picture of the highest order of the master. It is signed, and dated 1637. Engraved in the two Musées Français, by Malbeste, Guyot-Prevost, and J. de Frey.

2 ft. by 1 ft. 6 in.—P.

Valued by the Experts du Musée, . 1816. . 30,000 *fs.*, 1200*l.*

Now in the Louvre.

54. The Angel departing from the Family of Tobit. The composition of this picture is very similar to the preceding, the chief distinction being, that the angel is here shown in

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a front view, soaring with outspread wings, and hands extended, taking a last look at the pious family. Engraved by A. Walker, in 1765, from a picture then in the possession of Mr. Hone, and also by J. P. Cook.

2 ft. 2 in. by 1 ft. 8 in.

55. The Vision of Daniel. A picture under this denomination, but unaccompanied by any inscription, was sold in the collection of Sir Joshua Reynolds, in 1795, for 170 *gs.*

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56. THE Annunciation. If this picture were intended by the artist to represent the subject named, he has greatly deviated from the established rule, for he has here depicted the Virgin kneeling near a little fountain, while the celestial messenger, with outspread wings, stands on the opposite side of it, communicating the high behest. A choir of angels is seen above. Engraved by La Grenée and Depréel, and described from the prints.

57. The Salutation. The affectionate meeting of the two pious cousins is represented as passing in front of an ancient building. Elizabeth, clothed in a crimson robe, and wearing a tawny-coloured veil over her head, has descended to the lowest step of the door to receive her beloved relation; and while embracing her neck with both arms, appears to be uttering the divine salutation written in the 42nd and following verses of the first chapter of Luke; "Blessed art thou among women, &c. &c." The Virgin, attired in a brown dress, and having a turban on her head, is seen in a profile view, calmly listening to the prophetic words of her cousin; at the same time the aged Zachariah (leaning on the shoulder of a youth) is descending the steps of the house to welcome the distinguished visitor. Behind the Virgin is a negress in the act of removing a mantle from her shoulders, and a little retired from her, on the right, is a servant with an ass. A dog, of the poodle kind, has accompanied his mistress from the house, at the side of which, and close to the front, are a peacock and hen with a brood of young ones: the distance terminates with buildings. Without stopping to inquire into the propriety of the costume,

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or wasting words in deploring the absence of that elevation of character which distinguishes the Italian school, the artist has here achieved that which is more difficult, and therefore more rare than either, for he has given a truth and an intensity of expression most appropriate to the sacred persons, and has added charms of colour and magical effect that we may look for in vain in any other painter. Signed, and dated 1640. Engraved by J. Burnet.

1 ft. 9 in. by 1 ft. 6 in.—P. (*arched.*)

This most estimable production was formerly in the collection of the King of Sardinia, and was imported into England in 1812, when it was purchased by the present Marquis of Westminster.

58. The Nativity, and Adoration of the Shepherds. The subject consists of about thirteen figures, and is represented as passing in the interior of a stable, on the right of which is placed the principal group. The Virgin is here seen sitting at the head of the infant Saviour, who is extended on a crib: St. Joseph stands on her right; and two shepherds are kneeling in adoration of the babe; and on the farther side of the latter persons are two women and a child, a man carrying a lantern, and a boy with a large dog; a little retired from these is a woman with a child in her arms, accompanied by two other persons. Some cattle are visible in the back-ground. This beautiful production is painted with the most luxuriant freedom of hand, accompanied by singular brilliancy, and vigorous effect. It is dated 1646, and is engraved in mezzotinto by S. Bernard, H. C. Shenton, and Sevier.

2 ft. 1 in. by 1 ft. 10 in.—C.

Collection of Madame Bandeville,	1786.	.	3000 fs.	120l.
———— M. Tolozan,	. . . 1801.		10,000 fs.	400l.
———— John Julius Angerstein, Esq.				

Now in the National Gallery.

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59. The Nativity, and Adoration of the Shepherds. In the composition of this picture, the Virgin is seated at the side of the divine Infant, whom she is in the act of uncovering to the view of the shepherds, while Joseph stands a little behind, holding a lamp in such a manner as to throw a brilliant light on the babe; two of the shepherds and an elderly woman are on their knees, and one of the former has his back to the spectator, and being in deep shadow, is so placed as to give great effect to the light. A little retired from these are several shepherds and shepherdesses, among whom are a little girl, whose attention is rivetted on the object of adoration, and a man with a lamp in his hand. This picture appears to have been painted about the same time as the preceding. Engraved by Hess.

2 ft. 10 in. by 2 ft. 2 in.—C. (*arched.*)

Now in the Public Gallery at Munich.

Worth 600 *gs.*

60. The Nativity, and Adoration of the Shepherds. This picture is composed of about the same number of figures as the preceding; but the Virgin is here seen seated on the left, with her hands united, and her head inclining down in an attitude of devotion. Joseph stands on the farther side of the crib, with a lighted candle in one hand, the flame of which he screens with the other; two shepherds are kneeling in adoration, and a third stands near with a staff in his hand: the remainder of the shepherds, and others, are on the right, and some of them appear to be conversing together.

This picture was imported to England, in 1818, by M. Lafontain; but not finding a purchaser at 450 *gs.* it was taken back to Paris, and is now in the collection of M. Boursault.

1 ft. 9½ in. by 2 ft. 3½ in.—C.

The same subject as the preceding is engraved by Falbe.

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61. The Adoration of the Magi. The subject, so distinctly recorded in the 11th verse of the 2nd chapter of St. Matthew, is presented in this splendid picture with admirable effect and fidelity. The composition exhibits the Virgin seated on the right, holding the infant Saviour on her knees, while he receives the adoration and offering of a magi, who is prostrate before him; two other Eastern sages are also on their knees, bending in devotion to the babe. On the farther side of this group stands an Ethiopian king, in the act of taking a rich casket from the hands of a page to present to the infant. On the opposite side, and a little retired from the front, is another Eastern potentate, whose gesture and looks indicate his astonishment at the sight of the divine child; he is accompanied by a portly man with a bald head: the dresses of the several kings and sages are of the most gorgeous description. In a more remote part of the stable is seen advancing a company of persons with camels, preceded by some distinguished individual, but the rear of this group is obscured by the deep shade of the place. This capital picture is painted with a rich impasto of colour, accompanied by careful finishing and extraordinary effect. Signed, and dated 1657.

3 ft. 1 in. by 2 ft. 2½ in.—P.

Collection anonymous,	Amst. 1715.	. 2010 flo.	180l.
—— of M. Beunengin,	. . 1716.	. 1500 flo.	135l.
—— M. Lormier,	. . 1763.	. 2300 flo.	207l.
—— M. Grand Pré,	. . 1815.		

70,000 fs. (withdrawn) 2800l.

Exhibited in the British Gallery in 1815, 1826, and 1827.

Now in the collection of His Majesty.

62. The Adoration of the Magi. The composition of this picture represents the Virgin seated, holding the infant Saviour, before whom three of the magi are prostrate; behind

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the latter stands an Eastern monarch, having on a turban, and holding a crown in his hands: these are attended by a suitable suite of domestics. Dated 1657. This picture is perhaps a copy from the preceding, with some few variations; but as the description now given is taken from the catalogue, the writer can give no opinion on it.

3 ft. 11 in. by 3 ft. 4 in.—C.

Collection of M. Servad, Amst. 1778. . 1000 flo. 90l.

63. The Adoration of the Magi. A picture corresponding in composition with the preceding, but differing greatly in the dimensions, was sold in the collection of Alexander De la Hante, Esq. in 1814, by Mr. Phillips, for 205 *gs.*

2 ft. 4 in. by 1 ft. 10 in.—C. (*about.*)

64. The Presentation in the Temple. This Jewish ceremony is represented as passing in a lofty temple, in which are assembled a number of worshippers, among whom the principal group, consisting of seven persons, occupies the centre; these chiefly consist of the venerable Simeon, who is arrayed in his gorgeous priestly robes, and, with the infant Saviour in his arms, is bending on one knee, having his inspired countenance directed upwards, apparently giving utterance to his affecting prayer and prophecy; at the same time the Virgin and St. Joseph are kneeling before him, the latter of whom holds the appointed offering of two doves. Behind the Virgin are two Rabbis, and in front stands the high priest, clothed in an ample robe of a red colour, evincing, by his expression and gesture, his devout emotions at the inspired announcement of Simeon. On the left, and close to the front, are two elders of the church; and in a remote part, on the same side, are seen numbers of people ascending and descending a broad flight of steps, on

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the summit of which sits a priest. This beautiful picture is painted throughout with elaborate care, accompanied by clearness of colouring and brilliancy of effect; its date, 1630, shows it to be one of his early productions, and is probably one of the pictures alluded to in the letter, of which a fac simile is given in the work. Engraved by J. De Frey in the Musée Français.

This picture was transferred to the Louvre during the war, and restored in 1815, and is now in the Royal Musée at the Hague.

2 ft. 3 in. by 1 ft. 6 in.—P. (*arched.*) Worth 1800 gs.

65. The Presentation in the Temple. The subject is here composed of seven figures, the nearest of whom to the spectator is the Virgin, who is seen in a profile view, kneeling with the infant Saviour in her arms, which the high priest is bending to take from her. On the right is the venerable prophetess, Anna, and behind stands St. Joseph, leaning on a staff. A group of spectators is seen on an elevation in the back-ground. Engraved by R. Earlom, from a picture in the collection of the Hon. Horace Walpole.

This is, perhaps, the picture which was sold in the collection of M. Van Zwieten, in 1755, at the Hague, for 80 *flo.*, 7*l.*, and afterwards in that of Sir Joshua Reynolds, in 1795, for 33 *gs.*

2 ft. 6 in. by 2 ft.—(*about.*)

66. The Presentation in the Temple. This picture is composed of the same number of figures as the preceding, but differs materially in the size. It was formerly in the collections of the Count de Lassey and that of the Count de Guiche, and was afterwards sold in the collection of M. Vassal Hubert, in 1773, for 1500 *fs.*, 60*l.*; and in that of Count du Barri, in 1774, for 1110 *fs.*, 44*l.*

1 ft. 8 in. by 1 ft. 3½ in.—P.

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67. The Presentation in the Temple. The composition of this picture consists of only four figures, and represents the prophet, Simeon, seated at the base of a column, holding the infant Saviour in his arms; the Virgin and St. Joseph kneel before him, and the prophetess, Anna, stands on the farther side of them, with her hands raised in devout admiration. The group is illumined by a brilliant ray of sunshine. Engraved in the Le Brun Gallery by Wiesbrod.

1 ft. 4 in. by 1 ft. 2 in.

68. A Picture representing the above subject, was sold in the collection of De Heer Ad. Bout in 1733, for 830 *fl.*, 74*l.*

1 ft. 11 in. by 1 ft. 6½ in.

69. The Circumcision: The ceremony is represented as passing in a temple, and the Virgin is seen seated in the centre, holding the infant Saviour in her arms, while the officiating priest, who is clothed in a yellow robe, kneels by her side, performing the operation. Among a group of persons on the right, is one recording the fulfilment of the obligation in a book. Signed, and dated 1661. This is an admirably finished study, remarkably brilliant and effective.

1 ft. 10 in. by 2 ft. 4½ in.

Now in the collection of Earl Spencer, at Althorp.

70. The Circumcision. In this composition, the infant Saviour is represented recumbent on a table, supported at the head by an aged priest, while the officiating minister, having on a mitre, and a sacerdotal robe, is performing the ceremony; a third priest sits on the opposite side, close to whom is the offering, "two turtle doves;" the Virgin, with St. Joseph and

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their friends, are present, and two men are on the landing of a flight of steps. Engraved by P. Barendrich, and described from the print.

A Picture representing the preceding subject, was sold in the collection of De Heer Isaac Van Blooken, at Amsterdam, in 1707, for 230 *flo.*, 20*l.*; and again anonymous, at Amsterdam, in 1756, for 205 *flo.*, 18*l.*

2 ft. 7 in. by 2 ft. 1 in.

71. *A Reposo.* The subject is introduced in the fore-ground of a landscape, and near a cottage and some ruins. Here the Virgin, clothed in a blue mantle, is seen reposing on some straw, with the swaddled babe lying asleep by her, and Joseph seated, reclining his head on his hand; they are accompanied by an angel in white raiment, who, by his gesture, is awakening Joseph, and bidding him to escape with the Virgin and child to Egypt. This little *bijou* of the master is signed, and dated 1645.

8 in. by 10½ in.—P.

Now in the Royal Musée, at Berlin.

72. *The Holy Family.* This splendid picture presents the interior of a rustic apartment, in front of which is seated the Virgin, dressed in a red robe and a dark coloured skirt; she appears to have just quitted the perusal of a large book, which she still holds open on her knees, and is raising the coverlid of a cradle, in which the infant Saviour lies asleep on a white downy pillow; a little fire, over which a pot is simmering, burns on the hearth close to her, and in a retired part of the room is seen St. Joseph chopping wood. A group of angels hovering above serve to complete the composition, and also to

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identify the intention of the artist as to the subject; for the figures, individually, have so little of the character of divine persons, that, separated from this sign of holiness, the subject, like the two following, might be styled *The Woodcutter's Family*. Notwithstanding the deficiency alluded to, this is, in every other respect, a work of transcendent excellence, and may be classed among the choicest productions of the master. Signed, and dated 1645.

3 ft. 4½ in. by 2 ft. 2¾ in.—C.

Now in the Palace of the Hermitage, at St. Petersburg.

Well worth 2000 gs.

73. *The Holy Family*. As in the preceding picture, the artist has chosen to depict the sacred persons in the humble dwelling of a mechanic, and in the simple garb and appearance most appropriate to the place. The Virgin is represented sitting in the centre of the apartment, suckling the Infant, while a fat old woman, seated at her side, has ceased reading a book she holds, and is bending forward to remove the covering from the head of the babe, in order to see its face. A cradle stands near them, and near a large open window at the side of the room, is seen Joseph with his back to the spectator, at work. A pump, and a great variety of objects suitable to the place, give picturesque effect to the scene. A great portion of this picture is immured in *scuro*, in order to give effect to a burst of sunshine which falls on the two principal figures, and on the floor near them. This excellent little gem is painted throughout with unusual care, and is the product of his best time, being dated 1640. Engraved by P. M. Probst, and in the *Musées Français*, by J. De Frey and Devilliers, under

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the title of *Le Ménage du Menuisier*; and also by Martini and Le Bas.

1 ft. 4 $\frac{3}{4}$ in. by 1 ft. 1 $\frac{1}{2}$ in.—P.

Collection of De Heer Isaac Van Thye, 1701. . 900 flo. 81l.

———— M. de Gagnat, . . . 1768. . 5450 fs. 218l.

———— M. de Choiseul Praslin, 1793. 17,120 fs. 684l.

Valued by the Experts du Musée, . 1816. 25,000 fs. 1000l.

Now in the Louvre.

74. The Holy Family. The subject consists of seven figures grouped in a room, which is illumined by a large window at the side. The Virgin is here seated in the centre, holding the infant Saviour in her lap, while St. John embraces his feet, and the Saviour at the same time places his hand on the head of the saint. St. Elizabeth kneels by her son, and Joseph stands by them; in addition to these is a young female (probably intended for St. Catherine) sitting on the ground; and on the right of the Virgin is an aged man seated at a table, with a large book open before him.

This picture does not appear to be wholly by the hand of Rembrandt.

1 ft. 6 in. by 1 ft. 11 in.—P.

Now in the Palace of the Hermitage, at St. Petersburg.

The preceding is perhaps the picture which was sold in the collection of De Heer Willem Lormier, at the Hague, in 1763, for 400 flo., 36l.

1 ft. 4 $\frac{1}{2}$ in. by 1 ft. 9.—P.

75. The Holy Family reposing in the shade of a tree. Quoted from the catalogue of the Duke of Brunswick's collection in Germany.

8 in. by 9 in.—P.

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76. Christ among the Doctors. The composition consists of sixteen figures assembled in a temple, among them is seen conspicuous the youthful Saviour seated, with a large book lying open on his knees; his gesture and countenance indicate him to be expounding some question. On his right are two priests in their sacerdotal robes, and a third sits on a low stool before him; three others, one of whom wears a scarlet mantle, are on his left, and the rest of the learned doctors are variously disposed around him. In a remote part of the temple may be perceived four priests officiating at the altar. Etched by Hess, and engraved in mezzotinto by J. Greenwood.

A picture representing the preceding subject was sold in the collection of Michael Brian, Esq., in 1798, for 70 *gs.*

77. Christ disputing with the Doctors. This picture presents the interior of a splendid temple, in which are assembled about twenty-three persons, among whom may be distinguished the high priest, suitably arrayed, sitting under a canopy in the centre, with his attention directed to the youthful Saviour, who stands by his side in an animated position. On the right are four learned doctors sitting together, one of whom, wearing spectacles, has a large book open before him; four others, similarly engaged, are on the opposite side. Engraved by Hess, and described from the print.

78. The Saviour. This picture represents Jesus, when about twenty-five years of age, in a front view, his auburn hair parted in the middle, and falling gracefully on his shoulders. He is dressed in a brown mantle over a white vesture, and appears to be standing with both hands placed on the top of a staff. The figure is of the size of life, and is seen down to the

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middle. Signed, and dated 1661. This picture, although painted as the date imports, at the close of his life, and when involved in difficulties, is a work of transcendent merit.

3 ft. 1 in. by 2 ft. 8 in.—C.

Now in the collection of Sir Bethel Codrington, Bart.

79. Christ raising the Daughter of Jairus. This miracle, as recorded in the 9th chapter of St. Matthew, is represented as passing in a chamber, where the young woman is seen lying, apparently dead, on a bed, and the Saviour standing by the side of it, in the act of taking her by the hand: one of his disciples stands by him, and another is farther in the room, consoling the weeping mother of the damsel, while the father, with more confidence, stands at the foot of the bed, watching with anxious eye the resuscitation of his child. A covered table, on which are various medicines and other objects, is placed in front. Engraved by Schmidt, and etched by Barnet.

1 ft. 1 in. 1 ft. 4½ in.—C. on P.

Collection of Mad^e Backer, *Leyden*, 1766. . . 700 flo. 63l.

———— M. Nieuhoff, . . . 1777. . . 980 flo. 88l.

80. Christ and the Samaritan Woman at the Well. The view exhibits, on one side, the remains of a building, of the Roman style of architecture, composed of arches on pillars; close to the nearest of these is a stone well, on the farther side of which stands the favoured woman, having one hand on her pail, while the other holds the chain of the bucket, her attention being at the same time directed to the Saviour, who is on the farther side of a dwarf wall, apparently in the act of addressing her. On the opposite side the view opens over a hilly country, on the fore-ground of which is a group of six

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persons, and in the distance is seen a castle. Engraved by R. Houston, from a picture then in the collection of J. Blackwood, Esq. The same subject is also etched by Livens.

81. Christ blessing the Children. “Then were there brought unto him little children, that he should put his hands on them and pray.” The Saviour is here represented sitting on the left, taking a child affectionately by the arm, and putting his hand on its head: while the mother of the infant stands by with a babe in her arms, viewing with emotions of pleasure the tender scene: beyond these are several persons pressing forward, among whom is one anxiously holding up a child for the Saviour to notice. Engraved by Hess, from a picture in the collection of Count Schönborn, at Vienna. The above description is taken from the print.

7 ft. 2 in. by 5 ft.—C.

82. Christ with his Disciples at Sea, in a Storm. This picture represents the moment when the disciples, alarmed at the imminent danger in which they appear to be, have awakened their Lord, and, under the influence of fear, impetuously demand, “Carest thou not that we perish?” The artist, in portraying the subject, has sought only to embody the expression which such an event would naturally excite in the human breast, combined with the natural causes of such effects; indifferent, therefore, to the correctness of the architecture of the ship, he has contented himself with one resembling those of his own country’s coasters (carrying a main and a jib sail), which is thrown on the crest of a mighty wave, so as to show the whole of the deck. The Saviour, clad in a purple mantle, is seen near the helmsman, still leaning on his pillow, and looking calmly up at his disciples, three of whom, in con-

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sternation press around him : one of them has laid his hand on his shoulder to awaken him ; another, with extended arms, is appealing for his protection ; and a third is on his knees entreating it ; four more are in the group, and the rest, five in number, are occupied at the head of the vessel, the whole of which is enveloped in water and spray. Dark rolling clouds cover a large portion of the hemisphere, and cast a dense gloom over the turbulent ocean, the sombre hue of which is relieved by a burst of light falling on the reeling vessel. By the date on the rudder of the ship, 1633, it appears that this picture was the produce of his early years, he being at the time he painted it only twenty-seven years of age ; as a work of art, it may justly be styled a noble earnest of his future greatness. Engraved by J. Fittler, and etched by Exshaw. It was sold, much disguised by dirt, in the collection of M. de Heer Braamcamp, at Amsterdam, in 1771, for 4300 *flo.*, 392*l.*

5 *ft.* 3 *in.* by 4 *ft.* 2½ *in.*—C.

Exhibited in the British Gallery in 1818, and in 1835.

Now in the collection of Henry Philip Hope, Esq.

83. Christ raising Lazarus from the Dead. A picture so described, and denominated capital, was sold in a sale at Amsterdam, in 1727, for 105 *flo.*, 9*l.*

84. Christ driving the Money Changers out of the Temple. Engraved by S. Savry, and described from the print.

85. Nicodemus visiting Christ by Night. In this composition, the Saviour is seen in a profile view, sitting on the right, apparently addressing his visitor, who sits in front of him, listening with profound attention. Dated 1632. Engraved in mezzotinto by Greenwood.

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86. Christ mocked. This affecting scene represents the Saviour stripped of his raiment, and having on the crown of thorns, seated, surrounded by scoffers, among whom, and nearest to the spectator, is a priest, who, with a countenance distorted by the most bitter raillery, is bending in derision before him, and placing a reed in his hand. An officer of the guard stands behind, at whose side is a ruffian raising his hand to smite the Saviour. Engraved by Schmidt, in 1756, and described from the print.

87. The Flagellation. The suffering Saviour, divested of his raiment, is represented standing in a front view, with his hands bound behind him, and his head and body slightly bent down, expressive of his meekness and resignation. One of his tormentors stands behind him, with his left hand on his head, and prepared to inflict a stripe with the other. This is far from being a satisfactory picture by the master. Engraved by Meyer.

5 ft. 8 in. by 4 ft.—C. (*about.*)

Now in the collection of the Prince Esterhazy, at Vienna.

88. *Ecce Homo.* This portion of the life of Christ is taken from the commencement of the 19th chapter of St. John. "Then came Jesus forth, wearing the crown of thorns, and the purple robe. And Pilate said unto them, Behold the man!" The view presents the exterior of the judgment hall, on an elevation in front of which are Pilate, several priests, officers, and the distinguished prisoner. Of these, the nearest to the spectator is Pilate, who has risen from his judgment seat, and is replying to the importunities of four priests, two of whom appear to be imploring him on their knees to give sentence against the accused Saviour, while a

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fifth is addressing the multitude below, in order to attain their object; beyond the principal group stands the Saviour, with a vesture over his shoulders, and a crown of thorns on his head; his hands are joined, and his attitude denotes the patient resignation of his mind. Behind, and on either side of him, are a number of soldiers and officers of the court; and in front of the building is a concourse of persons, who, being viewed from an elevation, little more than the heads of most of them are seen. The period of the event is marked by the head of Tiberius, which surmounts a column on the right. This excellent production of the pencil is done *en grisaille*, and is one of the very few which the artist has etched. The print is dated 1655; it is also engraved anonymous.

It was sold with another picture, described No. 18, in the collection of the Burgomaster, Willem Six, in 1734, for 14*fl.*, 7*l.*, and was purchased by M. Goll, who, in 1827, disposed of it to Mr. A. Brondgeest, from whom it passed to Mr. Emmerson, and is now in the choice collection of Jeremiah Harman, Esq.

1 *ft.* 8 *in.* by 1 *ft.* 3 $\frac{1}{4}$ *in.* (*about.*)

89. Christ in the Garden of Olives. The Saviour is here represented on his knees, in fervent prayer; and while thus engaged, an angel has descended in a stream of light to minister to him. The weary disciples, wrapt in sleep, are faintly perceived in the shade of night. Etched by Baron Denon, and also by William Brockedon, Esq.

Collection of the Baron Denon, . 1826. . 2251 *fs.* 90*l.*

90. Judas casting down the Thirty Pieces of Silver in the Temple. The subject is composed of eight figures, and represents the repentant traitor on his knees, his countenance agitated by remorse, and his hands joined together; the money

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lies scattered on the ground. His conduct excites the attention of the high priest, and of the other persons present; the former of whom is seated on an elevated chair in the centre; four of the latter stand on his left, and a fifth is seated at the side. The remaining person is a scribe, who sits at a table, writing in a large book. Engraved by Dunkerton, from a picture then in the collection of J. Fanshawe, Esq. Described from the print.

The same subject is engraved by Van Vliet, 1634.

91. The Elevation of the Cross. The composition of this picture exhibits the Saviour naked all but the loins, attached to a lofty cross, which several men are exerting their efforts to raise; one of them, partly clad in armour, is pulling in front; while a second is aiding behind, and a third is at the side. The ceremony is directed by an officer habited in the Asiatic costume, mounted on horseback, with a club in his hand. Several spectators surround the cross, and at some little distance off may be perceived the two malefactors preparing to suffer. The sky is surcharged with dark clouds, and a deep and solemn gloom is shed over the affecting scene. Engraved by Hess.

2 ft. 10 in. by 2 ft. 1 in.—C. (*arched.*)

Now in the Public Gallery at Munich.

92. The Elevation of the Cross. This masterly study, apparently for the preceding picture, is composed of a number of figures, among which is seen conspicuously the Saviour attached to the Cross, which several men are in the act of raising. An officer, mounted on a brown horse, with his back to the spectator, is on the left, and on the opposite side may be noticed a man stooping to take something from a basket. The

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gloom which prevails is partially relieved by a stream of light bursting from the midst of dark clouds. Painted in a free and spirited manner.

1 ft. $3\frac{1}{2}$ in. by 11 $\frac{1}{2}$ in.—P.

Now in the collection of the Right Hon Sir Charles Bagot, K.C.

93. The Descent from the Cross. This admirable composition, so well known by the beautiful etching, represents the moment when the body of the Saviour, detached from the cross, is being lowered by means of a sheet, by five men, one of whom, dressed in a gray jacket, mounted on a ladder, leans over the top of the cross, grasping the hem of the sheet; two others, also on ladders, are on either side, aiding; and the remaining two stand below, receiving the body in their arms. While this mournful ceremony is passing, the Virgin, overcome with grief, has sunk down fainting on the ground, and is assisted by the Magdalen and two of the disciples. On the opposite side stands an officer of distinction, habited in a rich Asiatic dress, and having a cane in his hand; he appears to be observing the event with deep interest; this person is probably intended for Joseph of Arimathea. A number of spectators are visible beyond the cross, through the gloom which prevails; and the city of Jerusalem is faintly perceived in the distance. This picture appears, from the style of its execution, to be among the early works of the painter, perhaps about 1633; for the shadows have become so dark by time, that the date is obscured. This is one of the very few (not more than four) which the artist has etched, and the print bears date 1633.

2 ft. 10 in. by 2 ft. 1 in.—C. (*arched.*)

Now in the Public Gallery at Munich.

94. The Descent from the Cross. The composition of this excellent picture is not very dissimilar from the preceding; the body of the Saviour is here lowered by four men mounted

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on ladders, two of whom are at the top of the cross, and one of them holds the left arm of the Saviour; the other, while assisting, has the hem of the sheet with which the body is lowered under his arm; the other two persons are also on ladders on either side, receiving it in their arms; four men are at the foot of the cross aiding, and one of these has evidently a light, although that object is not visible to the spectator; a second, standing with his back to the spectator, appears to be Joseph of Arimathea; in addition to these is a youth on a ladder with a candle in his hand, the light of which he screens with his cap. The mother of our Lord is seen sitting on the ground, clasping her hands in an agony of grief, and Mary Magdalen and Silome are at the foot of the cross. A group of persons, among whom is a female fainting, occupy the left of the picture, and on the opposite side are seen three women spreading linen on the ground to receive the body of their Lord. The deep and solemn gloom in which both earth and sky are immured, form a powerful contrast to the artificial lights which illumine the subject. Engraved by Le Bas.

The conquests of 1806 transferred this picture from the Hesse Cassel Gallery to the collection of the Empress Josephine, at Malmaison, and the entrance of the Allies into Paris, in 1814, caused it to be sold to the Emperor Alexander.

A Picture corresponding with the preceding is engraved by Hess.

5 ft. 4 in. by 3 ft. 8 in.—C.

Now in the Palace of the Hermitage, at St. Petersburg.

95. The Descent from the Cross. The painful ceremony described in the preceding, is ended, and the body of the Saviour here lies extended on some drapery in front, while the afflicted Virgin, wearing a scarlet hood, is bending mournfully

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over the head, and a female friend (probably intended for Silome) and one of the disciples (both of whom are near her) are bewailing their loss; Joseph of Arimathea, a venerable man with silver locks, is also affectionately bending at the side of the corpse, and raising the right hand; and in addition to these are an aged woman at the feet of the Saviour, and a youth standing at the foot of the cross, looking sorrowfully on. The remaining person consists of one of the assistants, who is still on the ladder placed against the cross. This capital picture is distinguished for the depth and solemnity of its effect, and for the awful pathos which characterises the several persons. It is painted in the broadest and most accomplished style of the master, and may justly be ranked among his finest works. Signed, and dated 1640.

5 ft. by 5 ft. 6 in.—C. (*about.*)

Exhibited in the British Gallery in 1835.

Now in the collection of the Marquis of Abercorn.

96. The Descent from the Cross. This exquisite gem of art, although little more than a finished study, possesses qualities of the highest order. In this composition, the body of the Saviour appears to have been just lowered from the cross, and is extended on the ground, with its head on the lap of the Virgin, who, overcome with grief, has sunk down in a swoon, and while in this state, two female friends are assisting her; several disciples of the deceased Saviour surround his body, deeply impressed with their loss. The two malefactors still remain on the crosses, and the spectators have quitted the mournful scene, over which twilight sheds its solemn hues. Engraved by Picart, at which time the picture was in the pos-

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session of M. J. Barry, at Amsterdam; and also by J. B. Jackson, and Freeman.

1 ft. 1½ in. by 10½ in.—P.

Collection of Sir Joshua Reynolds, . 1795. . . . 41 gs.

Presented, with many other excellent pictures, by the late Sir George Beaumont, Bart. to the National Gallery.

97. A Picture representing the Descent from the Cross, is stated to be in the collection of the Count Schonborn.

4 ft. 11 in. by 3 ft. 9 in.—C.

98. The Entombment. The scene presents a large cave, with a stone sepulchre placed on the right, into which two men are lowering the body of the Saviour by means of a sheet; one of them supports the head with both hands under the arm pits: behind this person is Joseph of Arimathea, with a light, the flame of which he conceals with his hand, and near the latter is an aged woman. At the foot of the tomb are the Virgin and two of the Maries; a little retired from these are two disciples; and still more remote are faintly perceived, in the gloom of the cave, several other persons. This picture is sadly darkened by time, and injured by injudicious cleaning. Engraved by Hess.

2 ft. 10 in. by 2 ft. 1 in.—C. (*arched.*)

Now in the Munich Gallery.

99. The Entombment. The composition of this picture corresponds very nearly with the preceding, the difference consisting chiefly in the minor parts and details. Mount Calvary is faintly seen in the distance. This is a finished study, of great merit.

3 ft. 5 in. by 2 ft. 5 in.

Now in the Museum at Dresden.

Worth 300 gs.

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100. The Entombment. The scene exhibits the interior of a vast cave, in which may be observed about fifteen persons. The principal group consists of a man supporting the body of the Saviour by a sheet, while another, bending down, holds the legs, and a third is assisting at the head; by the side of the latter is a woman kneeling and holding up her hand before the light of a candle; at the same time, Joseph of Arimathea stands by directing them. In the opposite side of the cave are several persons approaching, one of whom carries a lantern. Engraved by Basan, and styled *Morts Ensevelés*. Described from the print.

A picture of the above subject was sold in the collection of De Heer Gillis Van Hoven, at Amsterdam, in 1755, for 60 *fl.*

3 *ft.* 8 *in.* by 3 *ft.*

101. The Entombment. A picture, composed of a number of figures, was sold in the collection of De Heer Willem Lormier, at the Hague, in 1763, for 2300 *fs.*, 207*l.*

1 *ft.* 4½ *in.* by 1 *ft.* 9 *in.*

102. The Resurrection of the Saviour. The miracle is represented as occurring during the darkness of the night, the obscurity of which is broken by a stream of light; an angel has descended, and, while buoyant in the air, is removing the massive stone which covers the entrance to the sepulchre, behind which the Saviour is seen, still wearing his grave clothes. This awful event has filled the guard with consternation and fright; some of them have fallen to the ground, others are endeavouring to escape, and one is precipitated headlong from the cover of the tomb. This picture is become exceedingly dark by time, and obscured by injuries, so that it is difficult to see the whole of

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the composition in the light it was placed when the Writer saw it. Engraved by Hess.

2 ft. 10 in. by 2 ft. 2 in.—C. (*arched.*)

Now in the Public Gallery at Munich.

103. Christ appearing to Mary in the Garden. The artist has here supposed that the affectionate Magdalen was worshipping at the tomb of her departed Lord, or perhaps bending on her knees at the presence of two angels who are seated on it; and while thus engaged, her attention is suddenly attracted by the appearance of the Saviour, in the disguise of a gardener, having on a white robe and a straw hat, and holding a spade in his hand. At some distance off, on the right, are seen two of the disciples approaching. The effect exhibits early morning. Signed, and dated 1638.

This picture was purchased with many others, amounting to 40,000 *fl.*, of Madame de Reuver, in 1736, for the Prince of Hesse Cassel, and was taken by the French in 1806, and presented, with others, to the Empress Josephine, at Malmaison. At the sale of this collection, in 1816, it was brought to England, and sold to His late Majesty George IV.

2 ft. $\frac{1}{2}$ in. by 1 ft. 8 in.—P.

Now in the collection of His Majesty.

104. Christ discovering himself to his Disciples at Emmaus. This admirable picture exhibits the Saviour in a front view, sitting on the farther side of a table, in the act of breaking the bread. This ceremony has caught the eye of one of the disciples on his right, who, by the motion of his hands and the agitation of his countenance, recognises with astonishment his Lord. The other disciple sits on the opposite side of the table, with his back to the spectator, evidently influenced by similar

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feelings. A youth, wholly unconscious of what is passing, is at the same time approaching the table with a dish of meat. Signed, and dated 1648. Engraved by Frey, in the Musée Français, and also by Defroy; and etched by the Baron Denon.

2 ft. 2 in. by 2 ft. 1 in.—P.

Collection of the Burgomaster, W. Six, 1734. . 170 *fl.* 15*l.*

———— M. Randon de Boisset, 1777. . 10,500 *fs.* 420*l.*

Valued by the Experts du Musée, 1816. . 30,000 *fs.* 1200*l.*

Now in the Louvre.

105. The Disciples at Emmaus. This picture represents the moment when the Saviour, having made himself known, suddenly disappears, and the two disciples are here looking with astonishment at the empty chair in which their Lord was seated. Engraved by Houbraken, and described from the print.

106. Christ disappearing from his Disciples at Emmaus. In this composition, the nearest of the disciples sits with his back towards the spectator, and has both hands extended; the other, who is also seated, leaning both elbows on the table, has his hands clasped; both their gestures and expression denote their astonishment at seeing their Lord disappearing from their sight. Engraved by J. W. Baillie.

107. A Head of our Saviour, represented in a profile view. Engraved in mezzotinto, by Greenwood.

108. The Ascension of our Lord. “And it came to pass, “while he blessed them, he was parted from them, and carried “up into heaven,” 24th chapter of Luke, verse 51. The Saviour, clothed in white robes, is seen ascending on a cloud,

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with both hands extended, and his face directed upwards; five angels are under his feet, and others float around him. The disciples and holy women, from whom he has just parted, appear to be filled with wonder and adoration; many of them are on their knees, and others express their devotion with outstretched arms. Engraved by Hess.

2 ft. 10 in. by 2 ft. 2 in.—C. (*arched.*)

Now in the Public Gallery at Munich.

109. The Incredulity of St. Thomas. Engraved by R. Laurie.

1 ft. 8 in. by 1 ft. 7 in.

Collection of De Heer Philip Vandyck, 1753. . 100 flo. 9l.

110. Peter denying his Master. This gallery picture is composed of four principal and several subordinate figures, of the size of life; among the former is the deluded apostle, wearing an ample mantle, which covers the top of his head; he stands before a fire, with his left hand extended, and his attention directed to a young woman, apparently replying to her accusation, "This man was also with him." The latter person is on his right, and seen in a profile view, with a candle in one hand, the flame of which she conceals with the other; the remaining two are soldiers, one of whom has removed the helmet from his head, and is about to quench his thirst from a bottle which he holds with both hands. The figures are seen to the knees. This picture is painted in the artist's free and vigorous manner, combining brilliancy of colour with the most powerful effect.

4 ft. 6 in. by 5 ft.—C. (*about.*)

Now in the Palace of the Hermitage, at St. Petersburg.

Worth 1000 gs.

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111. Tribute Money. The event here portrayed occurs in the interior of a temple, in which are assembled about sixteen persons, twelve of whom are congregated in the fore-ground of the scene, and amongst them is a Pharisee, richly habited, in the act of showing a piece of money to Jesus, who stands in the centre of the group, in a profile view, with one hand slightly extended, apparently uttering that unanswerable reply, "Render unto Cæsar the things which are Cæsar's, and unto God the things that are God's." Dated 1645. This is probably the picture which was engraved by M^cArdell, at the time it was in the collection of John Blackwood, Esq.

1 ft. 11 in. by 2 ft. 7 in.—C.

Collection of M. Robit, 1801. . 8850 fs. 352l.

Exhibited in the British Gallery in 1815.

Now in the collection of Lady Clarke.

112. The Woman taken in Adultery. The 8th chapter of John, and 3rd verse. This very beautiful picture is composed of about fifteen principal and many subordinate figures, and represents the interior of a temple, somewhat approaching to the Gothic style of architecture, the extent of which is veiled in shadow. The event above stated is here introduced on the summit of some steps, forming the fore-ground of the picture, and the woman, attired in a white dress, tinged with yellow, is bending on one knee, while the tears of contrition bedew her face; she is surrounded by a number of persons, among whom is seen conspicuous the Saviour, habited in a vesture of a tawny yellow hue; his gesture and expression mark the calm composure of his mind, despite of the malice which actuates the several accusers of the woman; one of them, of low stature, habited in black, standing on the left of Jesus, appears, by his attitude, to be quoting the Law of Moses against the crime, and concluding the sentence with the interrogatory,

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“ But what sayest thou ? ” for a reply to which, the rest are watching with malicious avidity, “ that they might have to “ accuse him.” Amidst this group of scribes and pharisees stands a Roman soldier, who, as one of the civil power, has charge of the woman, and holds in his hand the hem of the mantle which has covered her head. More within the temple is seen a magnificent altar, resplendent with gold ornaments, before which priests are officiating; towards this part a concourse of worshippers are advancing by a winding ascent of steps; the more remote persons, and details of the building, are indistinctly perceived through the deep gloom in which the distant parts of the edifice are involved. This much-admired production is painted in the artist’s most finished manner, and exhibits to perfection the magical diffusion of light and shade, and “ all the various tints which float “ between.” The date, 1644, makes him to have been thirty-eight years of age at the time he did it. Etched by Burnet, and engraved by T. J. Fry and G. Phillips, 1835.

It was imported into England, in 1807, by M. Lafontaine, and was put up to sale the same year at Mr. Christie’s, and bought in at 5000 *gs.*; it was soon after sold to John Julius Angerstien, Esq., at whose decease it was bought, together with his collection, for the National Gallery.

2 ft. 9 in. by 2 ft. 3 in.—P. (*arched.*)

Collection of the Burgomaster W. Six, 1734. . 2510 *flor.* 226l.

113. The Woman taken in Adultery. The composition of this picture differs greatly from the preceding, and consists of five figures only. The woman here stands on the left, weeping, and one of her accusers is rudely removing a veil from her head. On the opposite side is seen the beneficent Saviour, clothed in a brown vesture; his hands are united, and his countenance composed, while patiently listening to the accusa-

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tion and crafty interrogatory of the scribes and pharisees. A youth, probably intended for St. John, is behind the Saviour. This picture is painted in a broad and masterly manner.

3 ft. 6 in. by 4 ft. 8 in.—C. (*about.*)

Now in the Marlborough collection.

114. The unmerciful Servant brought before his Lord. The subject of this capital picture is borrowed from one of the parables of Christ, recorded in the 18th chapter of Matthew. The lord is here represented habited in the Asiatic costume, consisting of a rich turban, and a red robe over a yellow tunic; he has evidently risen with displeasure from his seat, and, with one hand resting on a table and the other extended, appears to be uttering the severe reproof and sentence contained in the 32nd and two following verses of the same chapter. The implacable servant, with a countenance agitated by guilt and fear, stands on the left of the picture, in the custody of two men, one of whom is a young man standing in front, with a Morian helmet on; the other is an elderly man. The figures are of the size of life, and seen to the knees. This excellent picture was painted in the zenith of the artist's powers.

4 ft. 1 in. by 5 ft. 6 in.—C. (*about.*)

Now in the possession of the Duke of Buckingham.

115. The Lord of the Vineyard paying his Labourers. This beautiful parable of the Saviour's, recorded in the 20th chapter of Matthew, is here exemplified in the most simple and unaffected manner. The scene represents a large room, with an arched window at the side, and a large covered table near it. The lord is here seen seated, in the act of addressing

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himself to two of the discontented labourers, one of whom, pointing to a group of his fellow workmen, is apparently saying, "These have wrought but one hour, and thou hast made them equal unto us." The steward sits at the end of the table near the window, and has suspended his writing in order to listen to the unjust complaints of the two workmen. This admirable little picture is finished throughout with unusual care, and, in accordance with the subject, has the effect of the last gleams of the setting sun darting into the room. It is signed, and dated 1637. Engraved by Martinus Piert, and also by Fessard. Formerly in the Houghton Collection.

1 ft. by 1 ft. 4 in.—P.

Now in the palace of the Hermitage, at St. Petersburg.

Worth 350 *gs.*

116. The Lord of the Vineyard. This distinguished personage is here represented of the size of life, and advanced in years; he is habited in a brown robe, has on a splendid turban, and is seated on the farther side of a table, which is covered with a Turkey carpet, having a purse of money in his hand. On his right stands a labourer, who has just received the stipulated amount of his wages, which he takes with a discontented countenance, and while with an affectation of respect he raises his hat, is evidently murmuring against the lord, who, with a look of displeasure, appears to say, "Friend, I do thee no wrong; didst not thou agree with me for a penny?" The steward sits at the end of the table, with a pen in his hand, and a large book open before him, and in the back of the apartment are seen several labourers communing together. Signed, and dated 1656. Engraved by Ravenet, also by Pether, B. Smith, Fittler, and M. Picot. Formerly in the possession of Henry Isaacs, Esq.

4 ft. 5 in. by 4 ft. 2 in.—C.

Collection of Colonel Way, . . . 1834. (Christie & Co.) 300 *gs.*

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117. *The Prodigal's Return.* This gallery picture is composed of six figures, and the principal group consists of a venerable man with a grey beard, dressed in a scarlet mantle over a yellow vesture, and having on his head a bright yellow silk cap; he is represented with both his hands placed affectionately on the shoulders of his repentant son, who is kneeling before him with his back to the spectator. On the right stands an aged man, habited in a red mantle; he is seen in a profile view, with his hands joined together, and on the opposite side is seated an elderly woman. The remaining two persons are women, and these are faintly perceived in the back of the room. This picture is far from being a satisfactory work of Rembrandt's; it is painted in a coarse and dexterous manner, and signed Rt. Ryn.

The preceding is, perhaps, the picture which was sold in the collection of M. J. de Gise, in 1742, for 602 *fl.*, 54*l.*; and again, in the collection of the Elector of Cologne, at Paris, in 1764.

8 *ft.* 1 *in.* by 6 *ft.* 3 *in.*—C.

Now in the palace of the Hermitage, at St. Petersburg.

118. *The good Samaritan.* This superlative picture represents that part of our Lord's exemplification of the parable, "And who is my neighbour?" where the good Samaritan, having put the wounded man on his own beast, arrives at the inn, at the door of which he is standing in conversation with the hostess, and by his gesture and the purse in his hand, appears to be recommending him to her kind protection; at the same time a man and a youth have removed the invalid from the horse, and are carrying him towards the door of the house, the horse being held in the interim by a man who has assisted the others. Two travellers' horses are baiting at the inn, at a window of which are three persons observing the

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passing event. The effect is that of the evening of a fine day. The writer endeavoured in vain to discover the date on this inimitable production; in the absence of this he can confidently say, that its several qualities mark it most distinctly as a work of his best period, and most accomplished style. Engraved in the *Musées Français* by Longhi, J. de Frey, and Oortman; and etched in a superior style by the Baron Denon.

3 ft. 6 in. by 4 ft. 2 in.—C.

Valued by the Experts du Musée, 1816. . 30,000 *fs.* 1200*l.*
Now in the Louvre.

119. The good Samaritan. The same portion of the parable which is represented in the preceding picture forms the subject of the present one. The horse has arrived at the inn, and is held by a youth, while a man lifts the wounded traveller from its back; the good Samaritan at the same time is at the door of the hotel, standing with his back to the spectator, in conversation with the host, to whom he is giving some money. The house is of a picturesque appearance, with an arched doorway, approached by an ascent of steps, and having a small window at the side, at which is a man, and at the extremity of the wall is a well. A dog, represented in an objectionable position, is near the horse (this object has, on one occasion, been covered, and restored again). This little picture is painted in the artist's most finished manner. Engraved by C. Evrard, and (omitting the dog) in the Choiseul Gallery, No. 43.

10 in. by 7½ in.—P.

Collection of M. Julienne, . . .	1767.	. 1800 <i>fs.</i>	72 <i>l.</i>
—— Prince de Conte, . . .	1777.	. 1150 <i>fs.</i>	46 <i>l.</i>
—— M. de Calonne, <i>Lond.</i>	1795.		70 <i>l.</i>
—— Edward Coxe, Esq. . .	1813.		140 <i>gs.</i>

Exhibited in the British Gallery in 1819.

Now in the collection of the Marquis of Hertford.

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120. The Decollation of St. John. This composition consists of six figures, and exhibits the executioner standing in a front view, with a charger containing the baptist's head in one hand, and a sword in the other: on his left is the daughter of Herodias, richly attired in a silk robe, and her head adorned with a veil and a plume of feathers; she is accompanied by a female attendant. An elderly woman is also present on the opposite side. Engraved by Claessens, and described from the print.

121. St. Peter in Prison. The venerable apostle is represented on his knees, in prayer, with his hands bound behind him.

1 ft. 9 in. by 1 ft. 5½ in.—P.

Collection of the Duc de Praslin, . 1793. . 1500 fs. 60l.

122. The Angel delivering St. Peter from Prison. The celestial messenger is here represented leading the apostle by the hand from the place of confinement. The guards, consisting of three soldiers, overpowered with sleep, lie extended on the ground. Engraved in a circle by J. de Frey, and described from the print.

123. Anna the Prophetess hearing a Child repeat his Prayers. The subject of this admirable picture has been variously defined, having passed at different periods under the appellation of "Samuel and Eli"—"Samuel and his Mother;" and in an ancient collection, "The Mother and Child." The above designation appears to the writer to be the more probable, as the presentation of the infant Saviour is seen in a remote part of the temple, and Anna was present on that occasion. The prophetess is, with great propriety, represented as a venerable woman, dressed in a crimson robe, a white

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vesture, and a dark silk mantle, which covers the top of the head, and falls over the shoulders; she is seated near a niche with a large book on her lap, which she appears to have just closed, and having removed her spectacles from her eyes, is bending slightly forward, listening to the prayers of a child, who is kneeling by her side with his hands piously united. At the extremity of the temple is introduced the presentation, and the prophet Simeon is seen on his knees with the infant Saviour in his arms, while Joseph and Mary are worshipping near him. The altar, with the table of the laws, and brazen serpent, are also visible. These figures are very subordinate, and merely form the episode to the subject of the picture. Signed, and dated 1650. This precious production of the pencil is distinguished for the simplicity of the composition, the devotional character of the prophetess, and the rich combination of colours, which have not unaptly been compared to the ruby, emerald, and pearl, so set as to give lustre to each other. Engraved by J. Fittler, and also in the Stafford Gallery.

1 ft. 5 in. by 1 ft. 1 $\frac{5}{8}$ in.—P.

Collection of De Heer Flines, *Amst.* 1700. . 300 *flo.* 27*l.*

———— De Heer Roos, *Hague*, 1747. . 350 *flo.* 31*l.*

———— M. Julienne, . *Paris*, 1767. . 1861 *fs.* 74*l.*

Now in the Bridgewater collection, Lord Francis Egerton.

Worth 400 *gs.*

124. Saint John preaching in the Wilderness. A picture representing this subject, of which a copy was made by the late Benjamin West, Esq., P.R.A., and sold in his sale, may here be cited as a proof of his opinion of the original; but in addition to this, the writer (not having seen the picture himself) has been favoured with the testimony of a connoisseur, as to the merits and originality of the production.

2 ft. 4 in. by 3 ft.—C. (*about.*)

Now in the collection of the Cardinal Felch, at Rome.

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125. St. John preaching in the Wilderness. A finished study, done *en grisaille*.

Collection of De Heer Jan Six, . 1702. . 710 *fl.* 63*l.*

126. Philip baptising the Eunuch. Etched by Van Vliet, 1631. The same subject is also etched by Visscher.

SAINTS, MONKS, &c.

127. JACOB. This picture represents the portait of a venerable man with a long beard, seen in a profile view, having the head uncovered, and the body enveloped in a large mantle. Engraved by G. F. Schmidt, and described from the print.

128. St. Jerome at his Devotions. The saint is represented on his kness, adoring a crucifix which he holds in front of a large book lying open on a bank before him; a rosary, an hour glass, and a bottle, are on the earth table near him, and a lion reposes by his side. Engraved by Van Vliet, 1631, and described from the print.

129. St. Jerome seated at the foot of a tree, reading. Etched by Van Vliet.

130. St. Anastasius at his Studies. The scene presents the interior of a large and lofty arched room, with a window at the side, near which is seated a venerable man with a gray beard, wearing an ample robe, and having a coif on his head; a large open book is placed on a pile of others, which lie on a table before him. A lofty arched door-way leads into an adjacent apartment. Engraved by P. de Baillieu, and described from the print.

131. St. Peter repentant. The venerable apostle is represented with a countenance agitated by remorse, and his hands clasped convulsively together; both his expression and gesture show the compunctious feelings of his heart. Engraved by Van Vliet, 1634, and described from the print.

Saints, Monks, &c.

132. A Monk of the order of St. Francis, wearing a cowl over his head, and bending forward to peruse a scroll which he holds in his hands. Dated 1660.

Sold with a companion, in the collection of the Count de Vence, in 1750.

2 ft. 5 in. by 2 ft.—C.

A picture corresponding with the preceding, in which the monk is habited in a brown dress, and a pointed hood of the same colour, with the whole of the face in half tone, was exhibited in the British Gallery in 1835, belonging to the Earl of Wemyss.

133. St. Francis at his Devotions. The saint, dressed in the habit of his order, is represented in a profile view, on his knees, adoring a crucifix which he holds in his hands. A large book lies open before him on a bank, upon which are also a skull, a bottle, and a closed book. The scene exhibits the ruin of a building. Engraved in the Orleans Gallery, by Guttenburg.

1 ft. 10 in. by 1 ft. 7 in.—P.

Collection of the Duc d'Orleans, 1795.

134. A Priest performing Evening Service. The interior of a Jewish temple, with an altar on the right, before which a priest is performing service. Several persons are present, some of whom are at their devotions, and a youth holds the skirt of the priest's robe. The gloom of evening gives a solemn effect to the scene. This is a finished study.

Collection of Major-General Davy, Tracy Park.

135. A Jewish High Priest, habited in sacerdotal robes, and adorned with the emblems peculiar to the Levitical law, standing apparently within the veil of the holy of holies; he holds a large book open on his left arm, on a page of which

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his right hand is placed. A table, covered with a richly-worked cloth, on which stands a gold vase, is before him. The surrounding place is veiled in twilight, which merges at the extremities into darkness, and lends an air of a solemn and religious nature to the sacred place. It is impossible to contemplate this beautiful work of art without having the feelings awakened to serious reflection.

1 ft. 11 in. by 1 ft. 7½.—P.

Now in the collection of Jeremiah Harman, Esq.

136. St. Matthew writing his Gospel. This picture represents a venerable man with a bushy beard, seated, with a large open book lying on a table before him; his right hand holds a pen, and the other is placed on his breast, and he appears to have just ceased writing, and is listening to the divine inspirations of an angel, who is close at his side. Engraved by Claessens and Oortman, in the Musées Français.

2 ft. 11 in. by 2 ft. 4 in.—C.

Valued by the Experts du Musée, 1816. . 6000 fs. 240l.

Now in the Louvre.

137. St. John. Engraved in mezzotinto by Vaillant.

138. A Magdalen. Engraved in mezzotinto by J. Kleine, from a picture then in the collection of M. Wohlgebohrnen.

FANCY AND FAMILIAR SUBJECTS.

139. **THE Night Watch.** This extraordinary work of art, known under the preceding appellation, exhibits a composition of about twenty figures, of the size of life, assembled in a lofty hall*; conspicuous in the centre stands the captain of the watch, Francis Banning Kok, Lord of Purmerland, and d'Ilpendam, habited in black, relieved by a full lace ruff and a red scarf, and having on his head a hat decked with feathers; his animated countenance and gestures indicate him to be addressing the surrounding guard. On his left is a short man, dressed in a yellow jerkin, splendidly embroidered with gold, having on a hat of the same colour decked with white feathers, a white sash, and buff boots; he holds in his hands a partisan studded with brass nails: another of the party is on the right, and somewhat nearer the front, wearing a scarlet dress, with a hat and feathers of the same colour; he is in the act of loading his arquebuse: a little retired from this person, is a girl in a yellow dress, with some dead poultry attached to her girdle. On the left is a drummer, who appears to be beating a rattat-too, at the sound of which the whole body is

* The names of the most distinguished persons in the picture have been preserved, and are as follows:—

Francis Banning Kok, Heer Van Purmerland, and Ilpendam, Captain; Willem Van Ruytenberg Van Vlaardengen, Heer Van Vlaardengen, Lieutenant; Jan Visscher Cornelisse, Ensign; Rombout Kemp, and Reiner Engel, Serjeants; Barent Harmense, Jan Adrian Kyzer, Hendrick Willems, Jan Ockerze, Jan Metessen Bronkhorst, Harman Jacob Verraken, Jacob Dirkse de Boog, Jan Vander Hard, Johan Schellinger, Jan Bruigman, and Jan Van Kampport, Drummer.

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put in motion, and the number in the rear is in some measure indicated by the spears and banners which glitter above the heads of the front ranks. The dresses of the various officers are of the richest materials and the most fanciful style; these, together with the arms, armour, and military implements, and other necessities, were doubtless furnished from the artist's cabinet of antiquities (as he so called it), and produce in the whole a most gorgeous and highly picturesque effect. The subject is illumined by the vivid rays of the evening sun, admitted through some aperture, and the brilliant light which falls on the centre of the picture is conducted by the most tender gradations, and beautiful reflexes throughout the composition, exhibiting such a wonderful display of the *chiaroscuro* as is nowhere seen in an equal degree in any other work of art. The colouring is also of the most glowing description, and in reference to the execution, the term masterly is insufficient to express the ingenious dexterity by which the more prominent objects are made to assume the natural quality and texture of the thing represented. The date, 1642, shows that the artist was thirty-six years of age when he painted it. There is an indifferent engraving from it by Claessens.

13 ft. by 14 ft. 6 in.—C.

It is difficult to put a value on a work so unique both in size and quality, but if it were offered for sale, there are speculators who would probably give 5000*l.* or 6000*l.* for it.

This splendid picture formerly adorned the Stadt House at Amsterdam, and is now in the Musée of that city.

140. A most excellent copy in small of the preceding picture, ascribed in the following collection to Rembrandt, and in subsequent ones attributed to G. Dow, was sold in the collection of M. Randon de Boisset, in 1777, for 7030 *fs.*, 281*l.*

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This is probably the picture which was in the collection of George Gillows, Esq., and for which very large offers are said to have been refused. It is now in the possession of Mr. William Brett.

2 ft. 1 in. by 2 ft. 8 in.—P. (*about.*)

141. The Syndics. This capital picture presents the portraits of four governors of a corporation formerly existing at Amsterdam, called Staal-hof; they are habited in dark dresses relieved by plain white pendent collars, and have on large black hats; three of them are seated at a table, which is covered with a Turkey carpet, a fourth, standing on the right with his hand on a book, appears to be suddenly interrupted by the entrance of some one not visible in the picture, and the attention of the others is also attracted in the same direction. A fifth person stands uncovered behind, as if he were waiting their orders. The figures are full the size of nature. This production is the result of great experience, accompanied by the most consummate skill; its breadth of effect and power are astonishing; and such is the strength of natural expression which animates the several countenances, and the warm hues of life and health diffused throughout them, that they appear to live and breathe, and look so like reality, that they render the surrounding works of art (even the splendid Treaty of Utrecht, by Vander Helst) cold and lifeless. Signed, and dated 1661. Engraved by J. de Frey, and R. Houston.

5 ft. 11 in. by 9 ft.—C.

Now in the National Musée at Amsterdam. Worth at least 2000*l.*

142. The Professor Tulp giving a Lecture on Anatomy, in the presence of seven medical gentlemen, whose names are hereafter given. The composition exhibits a male subject

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extended on a table in front, and the professor, habited in a suit of black, relieved by a white pendent collar, and a large slouched hat, sits on the farther side of it; he appears to have been operating on the body and hand, as he holds a surgical instrument, and is addressing himself to his auditors. On his right is Matthew Kalkoen, a person with an oval countenance and a sandy beard; his left hand is placed on his breast: close to the latter is Jacob de Wille, habited in a pink-colour silk dress, and represented in a profile view, leaning forward to view the subject; behind these gentlemen are Jacob Block, attired in a dark gray figured silk dress, J. Van Loenen, and Hartman Hartmans; the latter gentleman is remarkable for his animated expression of countenance; he holds a paper in his hand, on which is written the names of the several persons. On the opposite side and front sits Adrian Slabsaan, and Jacob Koolveld, the former habited in a dark brown vest and a full plaited white ruff, has his hand on his knee, while the latter wears a gray dress and a similar ruff, and is seen in a profile view. The company are assembled in an arched building, against the wall of which is attached a paper bearing the name of the artist, and date, 1632. This excellent production is finished throughout with the most elaborate care, accompanied with admirable purity and freshness of colour, and force of effect. The dead body has evidently been studied with the most scrupulous attention from nature, and is so skilfully managed as neither to interfere with the effect of the picture, or to be offensive as an object.

This picture was painted expressly for the Corporation of Surgeons at Amsterdam; and adorned their hall until the year 1828, when the said company resolved to dispose of it for the benefit of an establishment of poor, who were supported by them. The sale was, however, resisted by the burgomaster of the city, and ultimately by the minister, and a special order

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from the king. The right of the company to sell could not, however, be set aside, and as it had been advertised for public sale, and inserted in a catalogue with other pictures for that purpose, there was some danger that it might quit the country. His Majesty, in order to prevent this, proposed to become the purchaser, and Mr. Apostole, and Mr. Saportas, were named on the part of the crown, and Mr. Albertus Brondgeest, and Mr. De Vries, on behalf of the company, to assess its value, and after much discussion, the sum of 36,500 *flo.* was adjudged as its value. Engraved by J. de Frey.

5 ft. 4 in. by 7 ft. 1 in.—C.

Now in the Royal Musée at the Hague.

143. The Grace. The scene represents the interior of a humble dwelling, the occupant of which, with his wife and infant child, are seated at table in the act of saying grace. The man, having the appearance of a mechanic, is seated on the left in a profile view, with his hands united; and the woman is at the opposite end of the table with the child in her lap, whose hands she is placing together. A table covered with a cloth, on which is placed their homely fare, stands in the centre between them. This little production of the pencil is a perfect transcript of nature, unalloyed and unadorned by art. Engraved, No. 42, in the Choiseul Gallery.

1 ft. 9 in. by 2 ft.—C.

Collection of the Duc du Choiseul, 1772. . 4200 *fs.* 168/.

Now in the Bridgewater collection, Lord Francis Egerton.

144. A Duplicate of the preceding, with slight variations, is in the palace of the Hermitage, at St. Petersburg.

145. A Woman reading by Candlelight. This excellent picture exhibits the interior of a spacious and lofty room, of a

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singularly picturesque description, having a flight of steps on the left, at the foot of which, and in the centre of the apartment, are two women seated: the nearest of them, with her back to the spectator, is reading a book by the light of a candle or lamp, but the light is so placed as to be concealed by her body, and its rays are thrown with brilliant effect on the face and body of the other woman, whose shadow is strongly projected against the wall; the latter is an aged female, and sits with her arms folded on her lap. A cradle, with an infant asleep in it, is placed before her, and a spinning-wheel is by her side. A man drawing liquor is with difficulty perceived under an archway of the stairs, and a large covered table, with various objects on it, stands on the opposite side of the room. This production is painted in a neat and careful manner, and is chiefly interesting for the unaffected simplicity of the composition, and the singularity of the effect. Engraved by Guttenburg, in the Orleans Gallery, and also in mezzotinto by M^cArdell; and etched in a masterly style by Denon.

1 ft. 10 in. by 2 ft. 4 in.—P.

Collection of the Duc d'Orleans, . 1798. Valued at 1000 gs.

Bought by Paine Knight, Esq.

Exhibited in the British Gallery in 1815.

146. A Philosopher and an old Man in Conversation. The scene represents the interior of a room, with a window on the right, near which is seated a venerable man with a long beard, dressed in a black cap, and a fur robe. He appears to have been perusing a large book which he holds on his lap, and from which his attention is drawn by an elderly man at his side. A quantity of books and papers lie on a covered table near him, and a globe, with other books and scrolls, are on the ground. Engraved by Claessens, and described from the print.

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147. A Woman seated in a Room, with a little boy in her lap, to whom she has just given an apple, and the child is good-naturedly offering it to another woman near him. The figures are of the size of life, and the picture bears date 1641.

3 ft. 4 in. by 2 ft. 7½ in.—C.

Collection of M. Smeth Van Alphen, 1810.

———— M. Le Brun, . Paris, 1811. . 3000 fs. 120*l*.

148. A Philosopher at his Studies. An aged man, dressed in the usual manner, and having on spectacles, seated in a room, with a large book lying open on a table before him; a globe stands by him, and a pile of books are on the floor. Engraved anonymous (in small).

149. The Head of an old Man, styled “Blind Tobit.” He has a portly countenance with a gray bushy beard, and is represented in a front view; he has on a scarlet coif, and wears a plain dress, of a reddish-brown colour.

1 ft. ½ in. by 1 ft. 6½ in.

Collection of Viscountess Hampden, 1834. 45 *gs*.

Now in the collection of Doctor Fletcher, Gloucester.

150. Dead Birds. A picture of this subject was sold in the collection of the burgomaster Willem Six, in 1734, for 50 *fl*. 4*l*. 10*s*.

151. A Young Woman rising up in her Bed, putting the curtains back with her hand, and looking with fixed attention at some object in the room; her light hair is partly concealed by a cap richly worked in gold. The figure is of the size of life, and is so close a resemblance of nature, both in colour

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and expression, as to be almost illusion. Signed, and dated 1650. Engraved (very indifferently) in mezzotinto, by Cooper; also in line by —, from a picture then in the possession of Lord Maynard.

2 ft. 8 in. by 2 ft. 2 $\frac{1}{4}$ in.—C. (*arched.*)

Collection of the Prince Carignan, 1743.

Now in the collection of Lady Mildmay.

152. A Philosopher meditating. The scene presents the interior of a spacious vaulted room, with a winding staircase on one side, and an arched window on the other; in front of the latter is seated an aged man, dressed in a dark robe, and having on a velvet cap; his right arm rests on the elbow of his seat, and the left is raised to his beard. A covered table, on which are books and a globe, is placed under the window before him, and an antique chair stands at the side. The room is partially illumined in the centre by the beams of the noon-day sun, while the extremities are either involved in twilight or deep shade, shedding around an aspect of cloistered melancholy to the place. Painted in the artist's neat and finished manner. Engraved by Surugue, R. Houston, Hertel, W. Baillie; also in the Musées Français, and Choiseul Gallery.

Collection of the Count de Vence, 1750; sold with the Companion.

Now in the Louvre.

153. A Philosopher meditating. The sage is here represented sitting in front of an arched window on the right; he appears to have quitted the perusal of his books, and turned with his face to the spectator; his hands are united, and his expression is that of intense thought. In the opposite side of the apartment is a woman tending a blazing fire, and at the end of it may be perceived a woman descending a winding

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staircase. This, like the preceeding, is very partially illumined, by far the greater portion of the room being involved in shadow. Engraved by Surugue, Paul, Houston, Hertel; also in the Choiseul Gallery, and Musées Français.

Michael Bisi has also engraved the preceding pictures, with considerable variations and omissions; and Wattelet has etched them.

11 in. by 1 ft. 1 in.—P.

Collection of the Count de Vence,	1750.	(Pair)	3000 fs.	120l.
————— Duc de Choiseul, . .	1772.	(Do.)	14,600 fs.	584l.
————— M. Randon de Boisset,	1777.	(Do.)	10,900 fs.	436l.
————— Countess de Vaudreuil,	1784.	(Do.)	13,000 fs.	520l.

Now in the Louvre.

154 & 155. A pair, representing Philosophers meditating, were sold in the collection of the burgomaster Willem Six, in 1734, for 50 flo., 4l. 10s.

156. A Philosopher meditating. This picture represents an aged man, wearing a dark green dress and a large hat, with his face seen in a three-quarter view, and partly suffused in shadow, or half tone; he is seated, holding a book in his hand. Dated 1643. The figure is seen to the knees. Engraved anonymous.

2 ft. 4 $\frac{1}{4}$ in. by 1 ft. 11 $\frac{1}{4}$ in.—C.

Collection of the Count de Vence,	1750.	.	200 fs.	8l.
————— M. Danoot, .	Bruss.	1828.	.	3700 fs. 148l.

157. The Philosophers, Heraclitus and Democritus, in one picture. The latter, habited in a fur robe, is represented in a front view, with his right hand extended to a globe, and his countenance animated with laughter: the former, deeply

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affected by the opposite passion, is wiping his streaming eyes; he occupies the left of the picture, is clothed in a yellow mantle, and is also pointing one hand to the globe.

3 ft. 7 in. by 4 ft. 6 in.—C.

Collection of Sir George Yonge, 1806. 105 gs.

————— Sir Gregory P. Turner, 1815. 160 gs.

Now in the collection of J. R. West, Esq., at Alcote.

158. The Interment of the Dead. A picture of this subject, ascribed to Rembrandt, is engraved by F. Basan, exhibited under the title of *Les Morts ensevelés*.—See No. 100.

159. A venerable Man meditating on Mortality. He is represented clothed in a loose vesture, and having a large mantle over the left shoulder and arm, sitting at a table, with his right hand on a skull; he has gray hair, and a large bushy beard, and his aged face is characterised by deep thought and piety. A large book stands open before him, to which his attention is directed. A scroll and inkstand are on the table. Engraved by Winstanley, 1728, and described from the print.

2 ft. 11 in. by 2 ft. 9 in.—C.

Now in the Knowsley collection, the Earl of Derby.

160. A Boy playing on a Pipe. He is represented sitting at a table covered with a Turkey carpet, on which lie several music books.

Collection of Sir Philip Stephens, 1810. 110 gs.

161. The Master Ship Builder in his Study. This greatly admired picture represents a man about sixty years of age, of a fine healthful and intelligent countenance, with gray hair and beard, seated at a table, with his left hand placed on

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a drawing of a vessel, and the right holding a pair of compasses. He appears to be suddenly interrupted in his studies by the entrance of an elderly woman, who holds the latch of the door with one hand, and is presenting him a letter with the other, which he is in the act of taking. They are both dressed in the ancient Dutch costume, black, with full white ruffs, and the woman wears a plain white cap. Upon the table, which is covered with a green cloth, are several books and drawings. The date, 1633, shows that it was painted in the twenty-seventh year of his age; it is finished throughout in a neat and careful manner, with a full body of colour, and a close approximation to nature. Engraved by J. de Frey, and also by J. Hodges.

3 ft. 10 in. by 5 ft. 6 in.—C.

Collection of M. de Heer Geldermeester, 1800. 8050 *flo.* 726l.

———— M. Smeth Van Alphen, . 1810. 16,500 *flo.* 1485l.

In the latter sale it was bought by M. Lafontaine, who, in the following year, put it up to sale, at Mr. Christie's, when it was knocked down at 5000 *gs.* This sum must be considered an artificial price, as it was run up by the proprietor, the picture having been previously sold to His Majesty.

Now in the collection of His Majesty.

Exhibited in the British Gallery in 1819, 1826, and 1827.

162. A Woman lying asleep, with both hands on her lap.

2 ft. 5 in. by 2 ft

Collection anonymous, . . Rott. 1756. . 54 *flo* 5l.

163. Love and Wine. A cavalier, styled *The Artist*, dressed in the tasteful style of the period, and wearing a hat decked with feathers, and a sword suspended by a richly

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embossed belt, seated with a young woman on his knee, joyously holding a goblet of wine in one hand, and clasping her waist with the other. Painted in a free and bravura manner. Engraved by Riedel, under the title of *La double Jouissance*, described from the print; also by G. L. Hertel.

The same subject, under the denomination of *Les Œuvres de la Vigne*, is etched by S. Fessard.

5 ft. 9 in. by 4 ft. 8 in.—C.

Now in the Dresden Gallery.

164. An elderly Woman seated, occupied plucking a Fowl. Engraved by Houston and W. Baillie, styled *Rembrandt's Mother*.

3 ft. 8 in. by 3 ft.—C. (*about.*)

Collection of the Burgomaster W. Six, 1734. . . 165 flo. 14l.

——— Willett Willett, Esq., 1813. . . . 91 gs.

165. A young Woman bathing. This masterly production of the pencil represents a young female in a front view, disrobed to her chemise, and this she holds up to her waist with both hands as she enters a stream of water, her attention being at the same time bent on the deepening pool. Her raiment is placed on a shelving rock, which forms the back-ground of the scene. Neither grace nor beauty form any portion of this picture; its merit consists exclusively in the strong likeness it bears to simple nature, struck off with such dexterity of hand, and with such fresh and glowing hues of colour, as to rivet the attention, and claim the admiration of every connoisseur.

2 ft. $\frac{1}{2}$ in. by 1 ft. 6 $\frac{1}{2}$ in.—P.

Collection of Lord Gwydyr, 1829. . . (by Mr. Christie) 165 gs.

Bought by the Rev. William Holwell Carr, and bequeathed by him, together with a splendid collection, to the National Gallery.

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166. The enraged Prisoner. The subject is said to represent Adolphus, grandson of the Prince d'Egmont, who was imprisoned by order of the Duke of Burgundy, for a conspiracy against his own father, whom he had previously confined. The prisoner, who is richly dressed, is looking up with fury in his countenance at an old man, who is seen at a little window above (this is supposed to be his father), against whom, with clenched fists, he is vowing revenge. Dated 1637. Engraved in the Musées Français; and also by Berdini, Schmidt, and in reverse in mezzotinto by Leader, 1765.

Exhibited in the Louvre in 1814. Claimed and restored in 1815, and now in the Musée at Berlin.

5 ft. 8 in. by 4 ft. 10 in.—C.

167. A Duplicate of the preceding is in the Musée at Dresden.

Daniel Berger, jun., has engraved the same subject, with the introduction of two negroes behind the prince, under the title of *Samson in the Prison House at Gaza*.

168. A Woman weighing Money. The picture represents a woman of middle age standing at a covered table, weighing money; with one hand she is raising the scales, and in the other she holds a piece of money ready for weighing. Engraved by Riedel, and described from the print.

The same subject is engraved by W. Baillie.

169. The Theologians. Two venerable men seated at a large covered table, on which are a number of books. Their expression and gestures denote them to be discussing some abstruse subject. The one nearest the spectator, seen in a

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profile view, holds a large book open, to a page of which the other, bending over the arm of his chair, is pointing. A globe stands on the table, and a quantity of books and papers lie at the side. Engraved by Monaco, from a picture in the collection of Sig. Bartolo Bernardi, and described from the print.

170. A Lady at her Toilet. This excellent production exhibits a young lady with flaxen hair, adorned with pearls, and attired in a white neckerchief, a dark vesture, and a greenish coloured mantle, standing in nearly a front view, in the act of attaching the sleeve of her right arm. A looking glass and a vase are on the table, and a window is open near it. This is a brilliant and beautiful work.

3 ft. 3 in. by 2 ft. 7½ in.—P.

Now in the collection of J. Berkeley Owen, Esq.

171. A Youth, habited in a brown dress, and a cap decked with feathers, holding up in his hand a dead heron. Engraved by Riedel.

4 ft. 3 in. by 3 ft. 1¾ in.—C.

Now in the Musée at Dresden.

172. The rustic Repast. A man and a woman sitting together on a bank at the foot of a tree, taking their repast. The former is in the act of pouring out a cup of liquor, and the latter is cutting a slice of bread. Engraved by Verbeck, and described from the print.

173. The Lover expected. The scene presents the interior of a chamber, a large portion of which is occupied by a splendid couch, composed of richly carved and gilt posts, and green silk hangings. A young woman, not remarkable for her

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beauty, is lying naked on the couch, in the act of raising her head, and extending her arm, as if she were listening for the steps of her expected gallant. An old woman, partly concealed by the curtains, stands on the farther side of the bed, with a bunch of keys on her arm. The accessories consist of a table covered with red cloth, standing in front, a rich girdle lying on the ground, and a carved and gilt cupid at the head of the bed. This picture is painted in a free bravura manner, exceedingly brilliant in colour, and powerful in effect.

5 ft. 9 in. by 6 ft. 6 in.—C. (about.)

Now in the palace of the Hermitage, at St. Petersburg.

Worth 600 gs.

174. The Wood-cutter's Family. This singularly composed picture presents the interior of a room of a picturesque appearance, disclosed to the spectator by the drawing aside of a red curtain, which is suspended on the left. On the right of the apartment sits a young woman, pressing to her bosom an infant which she appears to have just taken from a cradle, and is endeavouring by caresses to appease its crying. A little fire blazes on the floor before her, and an earthen pot and a cat are by the side of it. The master of this humble dwelling, with an axe in his hand, is seen at the entrance of the room, which is partly concealed by the curtain. Although the chief charm of this estimable picture is derived from the magic of its *chiaro-scuro*, yet the unaffected truth and simplicity which reign both in the habitation and its occupants, must always awake feelings of the warmest admiration. Dated 1640. Engraved in the Musée Français, by Oortman.

The conquests of 1806 placed this picture in the Louvre, and the battle of Waterloo restored it again to Hesse Cassel.

1 ft. 6 in. by 2 ft. 2 in.—P.

Now in the Palace at Wilhelmshöhe.

Worth 700 gs.

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175. A Nurse holding a Child on a Goat. This picture is composed of four figures, one of whom is a matronly woman, dressed in a red gown and a turban cap, holding a child on a goat; on the right of the former is a girl in a brown dress, with a dagger attached to her girdle, crouching on the ground, and amusing herself with some kind of instrument which she has in her hands. The remaining person is also a girl, who is seen in a profile view on the farther side of the nurse. This picture is painted with astonishing breadth and force, and possesses the most dazzling effulgence of sunshine effect.

4 ft. 4 in. by 3 ft. 7 in.—C.

Collection of De Heer Valkenier, . 1796. . 1413 flo. 117l.

———— De Heer Brentano, . 1822. . 3205 flo. 288l.

———— M. Nieuwenhuys, . 1833. . . . 610 gs.

Now in the possession of the Baron J. Rothschild.

176. A Mother and Child. A young woman, having on a red cap, and dressed in a brown jacket with red sleeves, seated, holding a swaddled infant in her lap. This masterly-finished study is signed, and dated 1640.

10 in. by 9 in.—P.

Collection of the Count Pourtales, 1826. . . . 35 gs.

Exhibited in the British Gallery in 1835.

Now in the collection of Peter Rainier, Esq.

177. A Peasant Girl, with a round face and light hair, standing on the farther side of some paling, on which she leans both arms, holding a broom in one hand; a pail turned bottom upwards is placed by her side. This is painted in a free and masterly manner.

3 ft. 5 in. by 3 ft.—C. (about.)

Now in the Palace of the Hermitage, at St. Petersburg.

Worth 300 gs.

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178. A Peasant Girl, of a comely, good humoured countenance, and dark curling hair, clad in a loose whitish dress, represented leaning both arms on a sill or wall, with one hand raised to her neck, and her face presented in a front view to the spectator. Engraved by Surugue, and in mezzotinto by Saye.

Formerly in the possession of Noel Desenfans, Esq.

2 ft. 6 in. by 2 ft. 8 in.—C.

Now in the Dulwich Gallery.

179. An old Man with a Lantern in his Hand, conducting a woman home in a fine moonlight night. Engraved anonymous, and described from the print.

180. An elderly Woman cutting her Finger Nails. She has on an ample cloak, bordered with fur, and wears a scarf on her head, and is seated in an arm-chair, bending forward, and cutting her nails with scissors. A table, on which are a box and a cloth, stands by her side. The figure is seen to the knees. Engraved in mezzotinto, by J. G. Haid, under the title of *Rembrandt's Mother*, and described from the print.

181. The Geometricians. The subject is composed of a middle aged and a young man; the former of whom stands at the end of a table in a profile view, describing some problem on paper with a large pair of compasses, while the latter sits on the farther side of the table, on which he rests both arms, and leans his face on his hands, observing him. A cap, a book, and a square, lie on the table, and a level and a globe are placed in front of it. Engraved by M^cArdell, and described from the print.

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182. Rembrandt's Marriage. A picture under this appellation is engraved by J. W. Reynolds. It represents the interior of a temple, having an elevation of one step, at the side of which are kneeling the bride and bridegroom, holding each other by the hand, while the priest, who stands between them, appears to be pronouncing the ceremony; the latter is attended by a youth who holds the skirt of his robe; in addition to these are a spectator sitting at the side, and three men with spears at the extremity of the temple. A large curtain suspended to the pillars, and a variety of rich and appropriate decorations, are introduced. Described from the print.

183. *La Poilleuse*. An old woman, with an imploring countenance, extending her hand for charity. She is represented half-length and in a front view, with a bonnet on her head, and her ragged and scanty raiment leaves a part of her bosom exposed. Engraved by G. T. Schmidt, under the above title, and described from the print. It is also engraved by Thaenert, of Leipzig.

184. Dead Game. The composition consists of two partridges and a teal, suspended on separate nails against a wall. Upon a table under them is laid an antique cross-bow. This study from nature is painted in the artist's most vigorous style, and possesses extraordinary effect.

2 ft. 4 in. by 1 ft. 10 in.—P.

Now in the possession of Thomas Emmerson, Esq.

185. A Philosopher writing. An elderly man, dressed in a loose cloak, and having on a high cap, seated, writing; his face is in nearly a front view, and his attention is directed to the object on which he is engaged; a globe is on the table,

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and a paper attached against the wall. Close to the front is a pile of things, forming a dense mass, which appears to conceal the object illumining the picture, and thereby great effect is obtained. Described from a print engraved by J. B. P. Le Brun, 1790, from a picture then in that artist's collection.

$6\frac{1}{4}$ in. by $5\frac{1}{2}$ in.—Cop.

186. Avarice. This subject is personified by an aged woman, of a harsh and sordid mien, dressed in a large black cloak and hood, and represented sitting in a miserable apartment, with a bundle of things in her lap. A small lamp is on a stand by her side. Upon a sort of a table along the front are a quantity of money, a deed, and a dog lying asleep. Described from a print engraved by A. Cardon, 1792, from a picture then in the possession of M. Pauwels, at Brussels, and sold in his collection in 1803, for 186 *fl.*, 16*l.*

4 ft. by 3 ft.—C.

187. A Morisco Woman with a Vase. Engraved anonymous.

HISTORICAL, MYTHOLOGICAL, AND ALLEGORICAL.

188. JUPITER in the form of a Bull, bearing off the Nymph Europa.

Collection of the Countess de Verrue, 1737. . 501 *fs.* 24*l.*

189. Vertumnus and Pomona. This picture appears to have been intended for the portraits of a mother and her daughter in the characters cited. The daughter, a pretty woman, elegantly attired in the ancient Dutch costume, and having on a large hat, is seated, with her face seen in a front view, her attention being at the same time directed to her aged mother, who stands by her side, supporting her feeble frame by one hand on a staff, while the other is placed on the arm of her daughter, to whom she appears to be speaking. Engraved by Lepicier, and described from the print.

Formerly in the collection of the Marquis de Lassay and the Countess de Verrue.

3 *ft.* 9 *in.* by 2 *ft.* 10 *in.*—C.

Collection of M. Blondel de Gagny, 1777. . 13,700 *fs.* 548*l.*

———— M. Duruey, . . . 1798. . 1710 *fs.* 68*l.*

———— M. Le Brun, . . . 1798 ; when it was sold under the name of Arnold de Guelder.

Now in the collection of the Baron Puthon, at Vienna.

190. Anchises in a Cave. In the distance is seen Troy in flames. Etched by Schmidt, 1768, from a picture then in the collection of M. Cesar. *Vide* Daulby's Catalogue, No. 14, p. 285. This is probably intended for Lot.—*See* No. 9, p. 3.

Historical, Mythological, & Allegorical.

191. The Discovery of Calisto. The principal group in the picture consists of eight figures, among whom is the goddess Diana, who appears to have just returned from the chase, as her steed stands near, and her robe, with game and hunting implements, lie on the ground. She, together with her nymphs, are witnessing with concern the exposure of Calisto; another party of about fifteen are bathing in a river, and at some distance off is seen the unfortunate Actæon, attacked by his own dogs. Signed, and dated 1635. Described from the sale catalogue.

2 ft. 3 in. by 2 ft. 10 in.—C.

Collection, Anonymous, *Paris*, 1774 (passed).

192. The Death of Lucretia. The Roman heroine is represented in a loose and neglected attire, standing in a front view, her countenance, indicating the firm resolve of her injured honour, is slightly raised, while her right hand plunges the dagger in her bosom. Colour, effect, and dexterous execution, are the chief qualities of this production, which, according to the date, 1664, must have been one of his last works.

3 ft. 6 in. by 3 ft.—C.

Collection of M. Lapeyrière, *Paris*, 1825. . 1300 *fs.* 52*l.*

In a sale at Mr. H. Phillips, . . 1826. . (bt. in.) 190 *gs.*

Collection of Michael Zachary, Esq. 1828. . . . 110 *gs.*

Exhibited in the British Gallery in 1832.

Now in the collection of J. H. Munro, Esq.

193. Venus and Cupid. A picture so styled was sold in the collection of De Heer Pieter Six, at Amsterdam, in 1704, for 65 *flo.*, 5*l.*

194. Baucis and Philemon. This moral illustration is represented as passing in a large room, of a rustic and picturesque appearance, on the left of which are the deities,

Historical, Mythological, & Allegorical.

Jupiter and Mercury, sitting at a table; the former, habited in a rich Oriental dress, is on the farther side of a table; the attention of both is riveted on the ancient couple who stand together before them. Baucis is presenting the goose to her visitors, and Philemon, with his hands united, seems to be imploring their acceptance of it. Engraved by Thomas Watson, with some verses from Dryden under it, and described from the print.

195. Cleopatra taking from the hand of a female attendant a cup of liquor in which she had dissolved the pearl. This picture is mentioned by Cumberland in very high terms of commendation, and at the time he wrote, it was in the king's palace at Madrid.

196. Venus appearing to Æneas. The subject is borrowed from the book of Virgil, and represents the goddess, attired in a yellow vest, a blue mantle embroidered with gold, and a white scarf which floats lightly in the air, standing with a bow in her hand, and a quiver of arrows slung behind her; her attention is directed to the hero, who, with an expression of concern, is bending on one knee before her; he is accompanied by two large dogs, which are growling at two others following the goddess. The white swans of her car, and an attendant nymph, are seen in the clouds. This picture is painted in a free and bravura manner.

4 ft. 8 in. by 3 ft. 6 in.—C.

Now in the collection of the Prince Lichtenstein, at Vienna.

197. The Rape of Ganymede. If the picture (for the present description is taken from a print) be really by Rembrandt, his intention must have been to burlesque the mytho-

Historical, Allegorical, & Mythological.

logical subject above stated, for he has represented the beautiful Ganymede as a great lubberly child, with a blubbering grimace of countenance, sprawling, with extended arms, in the talons and beak of the eagle Jupiter. The bird has seized him by his unclassical raiments, the weight of his fat body has drawn his clothes up to his shoulders, and left his lower extremities in a state of nudity, and is thus bearing him through the murky air to Olympus. Engraved by A. Cardon.

6 ft. 3 in. by 2 ft. 8 in.—C.

Now in the Dresden Gallery.

198. An Allegory, alluding to the Triple Alliance of Sovereigns, probably to Philip III., Albert of the Netherlands, and Ferdinand II., to subjugate the Dutch, at the commencement of the 17th century. The composition presents, on the left, a numerous body of cavalry soldiers, the front rank of which forms a circle round one who is perhaps intended for Philip; he is clad in complete armour, and mounted on a spirited gray charger, with a spear in his hand; in front of him are two officers of distinction; one of them is in the act of mounting his horse; and in the rear of him are two others, one of whom, with plumes waving on his crest, is pointing towards a crown and shield attached to a rock in the centre, above which is written, "*Deo Gloria.*" This is surmounted by the tree of liberty, stripped significantly of its branches; beneath the crown is affixed a chain, which is attached to the collar of a prostrate lion, the emblem of Holland: a second chain is continued from the collar to the seat of justice, at the back of which stands an old woman with her eyes bandaged, and holding an inverted sword in her hands, the point of which rests on the seat of the chair, where lie the usual emblems of the attribute. The union of the three powers is further

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indicated by a junction of hands and shields suspended over the lion by a chain, one end of which is attached to the rock, the other appears to join an altar, on which is an open book with three seals. A body of cavalry is seen issuing from behind the rock already noticed, and galloping towards an army which is seen in the distance, and against which the guns from a fort are being discharged. The composition is further assisted by the introduction of an officer mounted on a bay horse, near the centre of the fore-ground, the stirrup of which a page on foot appears to be lengthening: this figure is thrown into shadow, and serves as a foil to the receding objects. This is a most masterly-finished sketch, or study, and appears to be the work of his latter period. It is signed, and dated, but the figures were not sufficiently legible to decipher them, being partly hid by the frame.—*See* catalogue of the artist's effects at the end of his life, in which this picture is inserted.

2 ft. 7 in. by 3 ft. 3 $\frac{1}{4}$ in.—P.

Collection of Sir Joshua Reynolds, 1795. 17 $\frac{1}{2}$ gs.

———— B. West, Esq. P.R.A. 1820. 75 gs.

In a sale by Mr. Phillips, 1827. 247 gs.

Now in the collection of Samuel Rogers, Esq.

PORTRAITS OF THE ARTIST.

199. REMBRANDT, when about twenty-seven years of age, represented in nearly a front view, with bushy hair, mustacheos, and a tuft of beard; he has on a dark velvet bonnet, and a mantle, and is adorned with a rich gold chain over the shoulders, which is held in front by the left hand. Dated 1633. Engraved, No. 96, in the Choiseul Gallery, by Wiesbrod, and also by Claessens, and F. Smith.

2 ft. 3 in. by 1 ft. 9 in. (about.)—P. (oval.)

Collection of the Duc de Choiseul, 1772. . 600 *fs.* 24*l.*

Bought by M. Le Brun.

Valued by the Experts du Musée, 1816. . 8000 *fs.* 320*l.*

Now in the Louvre.

200. Rembrandt, when about thirty-five years of age, seen in a three-quarter view; his expression indicates him to be listening to some one. He has on a black velvet cap, and wears a reddish-brown doublet, and a dark-coloured cloak, which is attached in front by a gold chain: his left hand is tucked in the breast of his mantle.

Exhibited in the British Gallery in 1826 and 1827.

Now in the collection of His Majesty.

201. Rembrandt in the Character of a Standard Bearer. His portly countenance, which is seen in nearly a front view, denotes him to have been about fifty years of age; a large hat, turned up at the side and decked with feathers, covers his head, and a steel cuirass shields his breast; the remainder of

Portraits of the Artist.

his habiliments are suitably rich and appropriate. One hand grasps the staff of an unfurled banner, and the other is placed on his side. This splendidly-coloured picture is engraved by Lause, and also by G. Haid.

3 ft. 11½ in. by 3 ft. 1 in.—C.

Collection of the Chevalier Verhulst, 1779.	.	1354 flo.	122l.
———— M. Le Bœuf, Paris, 1782.	.	5300 fs.	212l.
———— M. Robit, . . Ditto, 1801.	.	3095 fs.	124l.

It was afterwards in the collection of His Majesty, George IV. who exchanged it with M. Lafontaine for other pictures. It now adorns the collection of Lady Clarke, Oak Hill.

Worth 500 gs.

202. Rembrandt, when about fifty-seven years of age, represented in a three-quarter view, with a gray beard; he has on a large black velvet cap, and a dark reddish-brown cloak, which he holds in front with the left hand. A dark picture. Engraved by Hess.

2 ft. 6 in. by 2 ft. 1 in.—P.

Now in the Public Gallery at Munich.

203. Rembrandt, when about forty years of age, seen in a three-quarter view, having a small tuft of beard, and mustacheos; he appears to be seated, holding an open book and inkstand in his left hand, and a pen in the right, which he rests on the book. He has on a black cap, and wears a striped waistcoat of a similar colour, and a cloak bordered with fur. Engraved by Mogel, and also by Van Golt. Described from the print.

204. Rembrandt, when about fifty years of age, represented in a three-quarter view, wearing a velvet cap of a greenish gray hue, and a brown cloak with a black cape. This inte-

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resting bust portrait is painted in a fine style, and is so like reality, as to be almost deceptive. Signed, and dated 1655. Engraved in the Stafford Gallery; and by C. G. Lewis, for the frontispiece of this volume.

1 *ft.* 8½ *in.* by 1 *ft.* 4¾ *in.*—C. Enlarged to 2 *ft.* 2½ *in.* by 1 *ft.* 8¾ *in.*

Collection of the Countess of Holderness, 1802. . . . 78*l.*

Now in the Bridgewater collection, Lord Francis Egerton.

Worth 300*l.*

205. Rembrandt. The Artist is here represented engaged at his studies. Done in a spirited manner.

Collection of the Countess of Holderness, 1802. . . . 50 *gs.*

206. Rembrandt, represented in a contemplative attitude, with his head reclining on his hand, and his elbow resting on a window sill. His dress consists of a brown habit with slashed sleeves, and a mantle, the latter of which covers his left arm. Part of the face and the hand are illumined, and the rest is in half tone.

Collection of M. Merivaux, 1806, at Paris.

207. Rembrandt, when about fifty-five years of age, represented in nearly a front view, having on a white cap, a reddish-brown vest, and a brown mantle lined with fur; his left hand holds his palette and pencils, and the right hand is placed on his hip. His animated expression indicates him to be engaged at his studies in his atelier, on the walls of which are described some geometrical figures. Engraved by De Marcenay.

This very admirable picture was sold in the collection of the Count de Vence, at Paris, in 1750, for 481 *fs.*, 19*l.*; and at the sale of the collection of M. Danoot, at Brussels, in 1828, it was adjudged at 9450 *fl.*, about 800*l.*, when it was bought by Mr. Buchanan, and is now in the collection of the Marquis of Lansdowne.

3 *ft.* 9 *in.* by 2 *ft.* 1 *in.*—C.

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208. A Portrait of the Artist was sold in the collection of William Young Ottley, Esq., in 1811.

209. Rembrandt, when nearly sixty years of age, represented in nearly a front view, holding a roll of papers in his hand; he has on a large turban cap, and wears a large cloak, from under which projects the rich handle of a dagger stuck in his belt. Engraved in mezzotinto by Charles Turner, and described from the print.—*See also No. 230, p. 91.*

210. Rembrandt, when upwards of fifty-eight years of age; his expressive and strongly-marked countenance is represented in nearly a front view, having a small beard and mustacheos. A reddish-brown cloak covers his shoulders, and a black cap is placed obliquely on his head. This very excellent portrait was formerly in the collection of the Duc de Valentinois, and is engraved by Schmidt.

2 ft. 6½ in. by 2 ft. 1½ in.—C.

Collection of the Earl of Radstock, 1826. 285 *gs.*

Now in the collection of the Right Hon. Lord Ashburton.

211. A Portrait, styled in the catalogue “Admiral Van Tromp,” but which appears to the writer to be intended for himself. It represents a man upwards of fifty-two years of age, having mustacheos, and a small tuft of beard. He has on a brown cap, with red and yellow linings, resembling lappets, and his dress is composed of a dark-coloured vest, with purple silk slashed sleeves, showing yellow linings; he has also an under vest of a yellow hue, and a plaited shirt edged with black; the left hand rests on the top of a gold twisted bâton, and the right is placed on his hip. The face is partly in

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shadow, beautifully varied by reflex lights, and the head is opposed to a light brown back-ground. This superlative example of portraiture is dated 1651.

3 ft. by 2 ft. 5 $\frac{3}{4}$ in.—C.

Collection of the Chevalier Erard, 1832. . 17,100 *fs.* 684*l.*

Now in the collection of Williams Hope, Esq.

212. Rembrandt, when about sixty years of age, seen in a three-quarter view. A dark velvet cap covers his head, and he is dressed in a brown cloak, bordered with fur; a gold chain, to which is attached a medal, is suspended round his neck. Painted in a free and bravura manner.

2 ft. 1 $\frac{1}{2}$ in. by 1 ft. 8 $\frac{1}{2}$ in.—P.

Now in the collection of Samuel Rogers, Esq.

213. Rembrandt, when about fifty years of age, represented in a front view; he has on a large hat, and is habited in a black dress, relieved by a white collar.

This picture was taken by the French, about 1806, from the Hesse Cassel Gallery, and presented to the Empress Josephine, at Malmaison. It was lastly sold with others in 1816.

2 ft. 7 in. by 2 ft. 2 in.—P. (*about.*)

Now in the Hermitage Palace, at St. Petersburg. Worth 200 *gs.*

214. Rembrandt, when about thirty years of age, his round full face seen in a three-quarter view. He has on a dark-coloured velvet cap, and wears a deep brownish vesture, with a fur collar, and a very dark-coloured cloak lined with fur, which is held in front by the left hand. A double gold chain adorns the neck.

2 ft. 8 in. by 2 ft. 4 in.—C. (*about.*)

Now in the collection of His Grace the Duke of Bedford.

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215. Rembrandt, when about fifty-six years of age, represented in nearly a front view, with a dark velvet cap on his head, and wearing a brown cloak. He is seated, with his hands joined, and his elbow resting on the arm of his chair. Engraved by R. Earlom, from a picture then in the collection of the Duke of Montague.

2 ft. 6 in. by 2 ft. 1 in. (about.)

216. Rembrandt, when about thirty-six years of age, represented in a three-quarter view, having a dark-coloured velvet bonnet on his head, and wearing a brown dress. This excellent portrait is dated 1643.

Sold by the writer at Paris, to a dealer at Brussels, in 1823, for 4000 *fs.*, 160*l.*, and now in the collection of the Prince of Orange.

2 ft. 2 in. by 1 ft. 8 in.—C.

217. Rembrandt, when thirty-one years of age, seen in a three-quarter view, having long hair falling on the shoulders. He has on a black velvet bonnet, and wears a dark-coloured mantle, attached in front by a massive gold chain. Dated 1637. Engraved in the Musée Français, by Boutrois.

3 ft. by 2 ft. 2 in.—P.

Valued by the Experts du Musée, 1816. . 8000 *fs.* 320*l.*
Now in the Louvre.

218. Rembrandt, when upwards of sixty years of age, represented in nearly a front view, having on a large black velvet cap, and a brown cloak bordered with fur. A medal is suspended by a riband in front. Engraved by Guttenburg, also in mezzotinto by Townley, and etched by Schmidt.

2 ft. 6 in. by 2 ft.—P. (oval.)

Now in the Palazzo Pitti at Florence.

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219. Rembrandt, when about fifty-five years of age, represented in nearly a front view, having on a white cap, and a dark brown cloak with a fur cape. He is seen standing before his easel, with a palette, pencils, and maulstick in his hands. Painted with admirable freedom, in a subdued tone of colour. Engraved in the *Musées Français*, by J. de Frey, and Oortman.

3 ft. 5 in. by 2 ft. 9 in.—C.

Valued by the Experts du Musée, 1816. . 4000 *fs.* 160*l.*

Now in the Louvre.

Worth 400*l.*

220. Rembrandt, when nearly sixty years of age, represented in a three-quarter view, having on a yellowish cap, and wearing a scarf of a similar colour over his shoulders; his body is slightly inclined forward by age, and he appears to be still engaged in the study of his art, as a portion of a maulstick is seen at the side, although the hand which holds it is not visible; a bust is placed on his right. Painted in a broad free manner.

2 ft. 6 in. by 2 ft.—C.

Now in the collection of Lord Saye and Sele, at Belvidere.

221. Rembrandt, with a red cap on his head.

Sold with a companion, in the collection of the Duc de Praslin, in 1793, for 1101 *fs.*, 44*l.*

2 ft. by 1 ft. 6 in.—P.

222. Rembrandt, when about fifty-eight years of age, represented in a front view. He has on a large hat, and wears a dress composed of a red vest and a brown jacket. This is a fine example of the master.

1 ft. 8 in. by 1 ft. 4 in.—P.

Now in the Gallery of the Belvidere Palace, at Vienna.

Worth 200 *gs.*

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223. Rembrandt, when about fifty years of age, represented in a front view; his brows are knit, and his eyes appear to be fixed on the spectator. He has on a black cap, and wears a plain brown dress, girt with a belt, in which the thumbs of both hands are hitched. This picture possesses extraordinary vigour, both in execution and effect. Engraved by Prenner.

3 ft. 10 in. by 3 ft. 2 in.—C.

Now in the Gallery of the Belvidere Palace, at Vienna.

Worth 600*l*.

224. Rembrandt, when upwards of sixty years of age; his strongly-marked countenance is seen in nearly a front view, and the greater portion of it is suffused with shadow; he has small mustacheos and a bushy beard. A white cap covers the head, and the dress consists of a plain brown doublet, showing a small portion of the collar of the shirt and his vest.

1 ft. 11 in. by 1 ft. 6 in.—P. (*about.*)

Now in the Musée at Amsterdam.

225. Rembrandt. A Portrait of the Artist, the property of the Earl of Ilchester, was exhibited in the British Gallery in 1815.

226. Rembrandt. A Portrait of the Artist, the property of William Gosling, Esq., was exhibited in the British Gallery in 1824.

227. Rembrandt, when about fifty-seven years of age, represented in a three-quarter view, having on a dark-coloured bonnet, and a brown cloak with a black collar, relieved by a small portion of white frill.

2 ft. 4 in. by 1 ft. 10 in.—C.

Now in the Public Gallery at Hesse Cassel.

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228. Rembrandt, when about thirty-four years of age, portrayed in a three-quarter view, with thin mustache and full curling hair. He wears a brown cap decked with feathers, a yellow doublet over a cuirass, and is adorned with a gold chain.

1 ft. 9 in. by 1 ft. 6 in.—P.

Now in the Royal Museum at Berlin. Worth 150 gs.

229. Rembrandt, when nearly sixty years of age. His strongly-marked, yet fine expressive countenance, is represented in a three-quarter view, with the eyes directed to the spectator; his hair is dark and bushy at the sides, and he has on a flat white calotte, the crown of which falls over the band: the rest of his dress consists of a plain brown doublet, which, being a little open in front, shows a portion of a gold chain, and the colour of his coat is relieved by a small edging of his white shirt collar. This picture is painted with extraordinary breadth and vigour, and shows that neither age or anxiety had in any manner diminished the energies of mind or hand.

2 ft. 8 in. by 2 ft. 1½ in.—C. Enlarged from a head size.

230. Rembrandt, when about sixty years of age. The head is slightly raised, and the face seen in a three-quarter view. He is habited in the Turkish costume, consisting of a white turban, and a mantle bordered with fur, under which is seen the handle of a dagger; a roll of paper is in his hand. Engraved by Longhi, from a picture in the Corsini Palace at Rome.—*See also No. 209, p. 86.*

231. Rembrandt, when twenty-six years of age, with the face seen in nearly a front view, having a short thick beard and curling hair. He has on a black cap, and wears an embroidered vest and shirt, and a cloak edged with fur, and is

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decked round the neck with a gold chain which crosses the body, and has an ornament appended to it. Dated 1632. Engraved in mezzotinto by P. V. B., 1747, and also by Zildraam.

232. Rembrandt, when a youth, represented in nearly a front view, having bushy hair, and ear-rings. He has on a black velvet cap, and wears a mantle lined with fur, and a white plaited shirt. Engraved by L. A. Claessens.

233. Rembrandt, represented with his head uncovered, and decorated with a medal attached to a chain of the Order of St. Michael. Dated 1632. Sold with a companion (a Lady.)
1 ft. 10 in. by 1 ft. 6 in.—P. (oval.)

Collection of M. de Gaignat, . . . 1768. (Pair.) 1501 fs. 60l.

234. Rembrandt, when about fifty-three years of age, represented in a three-quarter view, dressed in a plain cloak, which entirely envelopes the body, and having on a dark-coloured cap, of a loose and broken form. Engraved by J. Longhi.

235. Rembrandt, when young, in the character of a soldier. He is seen in nearly a front view, with his head inclining a little on one side. His dress is composed of a steel gorget, adorned with a gold chain, a cloak, which covers one half of his body, and a cap decked with feathers. Dated 1634. Engraved by J. G. Seuter, from a picture in the collection of the Marquis Gerini, and also by Talbe; and in mezzotinto by Townley.

236. Rembrandt when young. Etched by T. Worledge, and engraved in mezzotinto by D. Martin, from a picture then in the collection of the Duke of Argyle.

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237. Bust of Rembrandt. Etched by J. H. S.

238. Rembrandt. Etched by T. Reeve.

239. Head of Rembrandt. Etched, and marked Remb.

240. Rembrandt in a velvet cap. Etched by Worledge.

241. Rembrandt. Engraved by Van Bleek, 1747.

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242. P. VAN UYTENBOGAERD, a Receiver General at Amsterdam. His full and portly countenance, indicating him to have been about sixty years of age, is seen in a front view; he has on a black coif, and wears a vest of the same colour, and a brown mantle, which is held in front by the right hand: a plain frill with lace edging adorns the neck. Painted in the artist's finished manner. The artist has also etched a portrait of this gentleman.

2 ft. 5 in. by 2 ft. 1 in.—P.

Now in the Musée at Amsterdam.

243. Prince Rupert, when about twenty-four years of age, seen in a three-quarter view, with dark curling hair. He is clad in steel armour, relieved by a narrow white frill. A bust only. Engraved by Val. Green.

1 ft. 3 in. by 1 ft.—P.

Now in the Royal Musée at the Hague.

244. *Le Vieillard à la Tocque*. Engraved (oval) by De Marcenay, 1771.

245. A Soldier. He is clad in armour, over which is thrown a mantle bordered with gold lace, and he wears a dark velvet cap decked with feathers. His back is towards the spectator, and his face turned over the right shoulder.

2 ft. 3 in. by 1 ft. 11 in.—P. (*about.*)

Now in the Royal Musée at the Hague.

Worth 120 gs.

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246. A Gentleman, about thirty-five years of age, of a thin, strongly marked, and intelligent countenance, represented in nearly a front view, wearing a beard and mustacheos. He has on a large hat, and a dark brown dress, relieved by a white pendent collar. He appears to be standing, holding a staff in the left hand.

2 ft. 10 in. by 2 ft. 1 in.—C.

Now in the collection of His Excellency the Baron Verstolk Van Soelen.

247. Admiral de Ruyter. He is clad in armour, and represented sitting in a chair, with his hand resting on the arm of it.

Collection of the Marquis de Brunoy, 1749. . 2201 fs. 88l.

248. Rembrandt's Father (so styled), represented full length, seated, holding a staff in one hand, and resting the other on the elbow of the chair. He has on a high cap, and wears a fur mantle. His attention seems to be suddenly excited by the approach of some one. Engraved by Surugue, 1759.

Val. Green has engraved a print which is styled *Rembrandt's Father* (in mezzotinto).

1 ft. 4 in. by 1 ft. 1 in.—P.

Collection of the Count de Vence, 1750. . 122 fs. 5l.

249. An aged Man, with a long white beard, represented in a front view, wearing a cloak wrapped round the body, and a dark velvet cap. Engraved by Marcenay, entitled *Le Vieillard Atrabilaire*.

Sold with a companion—A Monk—(See No. 132, p. 57,) in the collection of the Count de Vence, in 1750, for 142 fs., 6l.

2 ft. 5 in. by 2 ft.—C.

Now in the
Collect.ⁿ of—
C. W. Lake Esq.

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250. An Officer, clad in armour, and having on a steel helmet.

4 ft. by 3 ft. 4 in.—C.

Collection of Prince Carignan, . . 1743. . 503 fs. 20l.

251. Titus Rembrandt. A portrait so styled, representing a youth, about fifteen years of age, with a high cap on his head over a striped kerchief, and wearing a cloak buttoned in front, leaving his neck open, is engraved by A. L. Stein, 1770. Described from the print.

252. A Naval Gentleman, with the face represented in nearly a front view, and the body in profile. He has on a cuirass, and is adorned with a gold chain; one hand, having on a glove, is placed on his sword.

Sold with a companion, in the collection of De Heer Wierman, at Amsterdam, in 1762, for 455 flo., 40l.

2 ft. 1 in. by 1 ft. 7½ in.

253. A Gentleman, of a portly countenance, about thirty years of age, seen in nearly a front view. His brown bushy hair is partly concealed by a black cap, decked with gold lace, and he has on a plain brown cloak. A gold chain is suspended round his neck, which he holds with the left hand. This excellent picture is dated 1644. Engraved in the Choiseul Gallery, and also in the Musée Français, by J. de Frey.

2 ft. 3 in. by 1 ft. 9 in.—P. (oval.)

Collection of the Count de Vence, 1750. . 400 fs. 16l.

——— the Duc de Choiseul, 1772. . 600 fs. 24l.

Valued by the Experts du Musée, 1816. . 10,000 fs. 400l.

Now in the Louvre.

A picture corresponding with the preceding, is engraved by Schmidt.

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254. A Gentleman, of a grave and dignified expression, habited in black, and having on a high-crowned slouched hat; he is seated, with both arms resting on the elbows of his chair, and the right hand holding the scroll of it. A table covered with a Turkey carpet stands at the side, and his hat and sword hang against the wall.

4 ft. 11 in. by 3 ft. 10 in.

Collection of M. Servad, . Amst. 1778. . 230 flo. 20l.

255. A Portrait of a Merchant, represented in a three-quarter view, having a dark-coloured velvet cap on his head. Painted in the early time of the master.

2 ft. 9 in. by 2 ft. 1½ in.—C.

Collection of M. Gallard de Gagny, 1762. . 601 fs. 24l.

256. A handsome Youth, habited in the Spanish costume, consisting of an embroidered coat, and a blue velvet mantle, and having a hat of a corresponding style on his head.

11 in. by 9 in.—P.

Collection of M. de Heer Braamcamp, 1771. . 261 flo. 23l.

257. A Gentleman, habited in black, and wearing a large slouched hat, and a full white ruff.

Sold with a companion, in the collection of De Heer Braamcamp, in 1771, for 325 flo., 29l.

2 ft. 3 in. by 1 ft. 9 in.—P.

258. Ephraim Bonus, when about fifty-five years of age; he has mustacheos, and a square-shaped beard, and his intellectual countenance is seen in nearly a front view. A large hat covers his head, and his dress consists of a plain brown

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coat, and a small white pendent collar. He is represented seated, resting the left hand on the elbow of the chair. This admirable portrait of the friend and crony of the artist, is painted in his best style, and is also etched by himself, with variations.

8 in. by 6½ in.—P.

Collection of De Heer Burgomaster W. Six, 1734. 18 flo. 2l.

———— M. De Heer Braamcamp, . 1771. 200 flo. 18l.

———— De Heer Goll Van Frankenstein, 1833. 825 flo. 74l.

Now in the collection of De Heer Six Van Hillegom.

259. A young Man.

2 ft. 4 in. by 1 ft. 10 in.—P.

Collection of De Heer Braamcamp, 1771. . 350 flo. 22l.

260. A young Man, about thirty years of age, with a long sandy-coloured beard, and mustacheos. He has on a hat turned up in front, and wears a dark brown dress; he appears to be standing, with his left hand tucked in the breast of his vest. Dated 1648. Engraved in the Musée Français.

2 ft. 4 in. by 1 ft. 10 in.—P.

Collection of De Heer Braamcamp, 1771. . 225 flo. 20l.

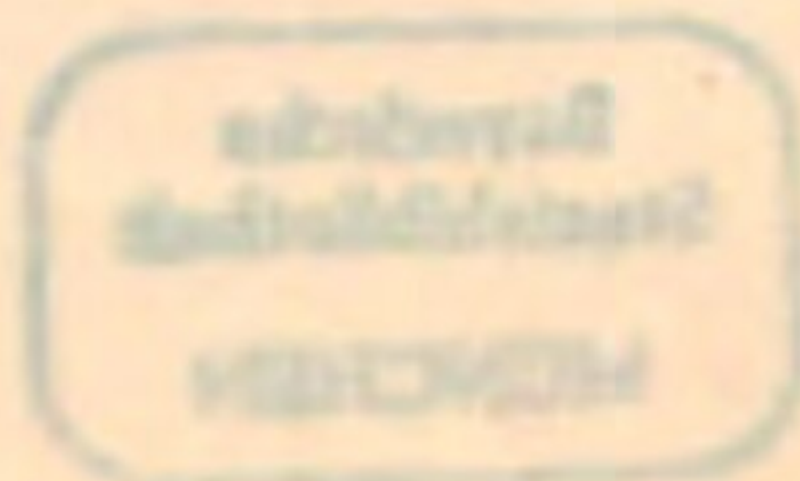
Valued by the Experts du Musée, 1816. . 5000 fs. 200l.

Now in the Louvre.

A picture corresponding with the preceding, was sold in the collection of M. Sereville, in 1811, for 2500 fs., 100l.

2 ft. 1 in. by 2 ft.—P.

261. A Gentleman, about forty, represented in a three-quarter view, with a tuft of beard, mustacheos, and curling hair, habited in a black dress, and a pendent white ruff, seated in an arm-chair, with his back to a table, holding a large



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slouched hat in his left hand, the arm of which is concealed by a cloak. Dated 1634, and described from an unfinished etching by Josi.

Sold with a companion.

3 ft. 9 in. by 2 ft. 10 in.—C.

Collection of M. de St. Foy, . . . 1782. . . 2380 *fs.* 95*l.*

262. A Youth leaning on the Sill of a Window, with a cushion under his arm. He is richly habited, and wears a cap decorated with pearls and jewels.

2 ft. 7 in. by 1 ft. 11½ in.—P.

Collection of De Heer P.V. Locquet, 1783. . . 299 *fl.* 27*l.*

263. A Gentleman, seen in a three-quarter view, habited in the ancient Dutch costume, and holding his hat in his hand.

2 ft. 5 in. by 2 ft. 2 in.—P.

Collection of M. Proley, . . . 1787. . . 3000 *fs.* 120*l.*

264. A Jew Rabbi, advanced in years, of a brown complexion, and having a gray bushy beard, seen in a three-quarter view. He has on a dark-coloured velvet cap, and wears a deep brown mantle, bordered with fur, attached by a gold clasp in front, and also at the sleeves; the left hand is tucked in the breast of his mantle. There is a print engraved by Louw, which corresponds with the preceding.

3 ft. 2½ in. by 2 ft. 6 in.—C.

Exhibited in the British Gallery in 1826.

Now in the collection of His Majesty.

265. A Gentleman, represented in a three-quarter view, with long curling hair falling on his shoulders. He has on a turned-up hat, a dark dress, and a white frill. A mantle

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covers his right shoulder and arm, and he holds his gloves in the left hand.

Sold with a companion, in the collection of M. Cocklers, in 1789, for 9000 *fs.*, 360*l.*

3 *ft.* 1 *in.* by 2 *ft.* 7 *in.*—C.

266. A Gentleman with a long gray beard, having on a black cap, and a dark-coloured cloak with gold buttons.

Sold with a companion, in the collection of the Duc de Praslin, in 1793, for 2000 *fs.*, 80*l.*

2 *ft.* by 1 *ft.* 6.—P. (*oval.*)

267. A Gentleman with a long beard, seen in a front view, he has on a red velvet cap and wears a black dress, decorated with a gold chain and a medal.

2 *ft.* 4 *in.* by 2 *ft.*—C.

Collection of M. Le Brun, . . . 1791. . . 1501 *fs.* 60*l.*

268. A Gentleman, seen in a three-quarter view, with beard and mustacheos. He has on a large turned-up hat, a black mantle, and a full white ruff.

2 *ft.* 6 *in.* by 2 *ft.*—P.

Collection of the Duc de Praslin, . . 1793. . . 5201 *fs.* 208*l.*

N. Depuis, jun., has engraved a portrait of a man wearing a slouched hat, from a picture then in the collection of Anthony Cousin.

269. A Military Man, with thick black hair, armed with a cuirass, and decked with a gold chain.

Sold with a companion, in the collection of the Duc de Praslin, in 1793, for 2235 *fs.*, 89*l.*

There is a print of a young officer engraved anonymous, *Rembrandt pinx.*, 1634.

2 *ft.* by 1 *ft.* 6 *in.*—P.

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270. A young Gentleman. This picture is described in the catalogue as being of first-rate excellence. Half-length size. Collection of M. de Calonne, . . . 1795. 100 *gs.*

271. An old Man.

Collection of M. de Calonne, . . . 1795. 45*l.*

272. A Gentleman, about thirty-five years of age, of a portly countenance, seen in a front view. He has thick bushy hair, and wears a black turned-up hat, and a white pendent ruff, which falls over a black mantle. Engraved by Ingouf.

Sold privately in the collection of the Duc d'Orleans, 1795; valued at 200*l.*

1 *ft.* 11 *in.* by 1 *ft.* 2½ *in.*—P. (*oval.*)

273. An Officer of State. This excellent portrait represents a person about fifty years of age, seen in a three-quarter view, standing erect, with the right hand placed on the hip, and the left holding the guard of an inverted sword of state. He has on a large velvet cap, decked with plumes of feathers, and wears a steel cuirass over a loose brown dress with very full sleeves: a rich gold chain is suspended round his neck. Signed, and dated 1635. Engraved by William Pether, 1764; and also by A. Cardon, under the title of *A Warrior*.

4 *ft.* 2 *in.* by 3 *ft.* 7 *in.*—C.

Collection of the Earl of Besborough, 1801. 185 *gs.*

Now in the Fitzwilliam collection, at Cambridge. Worth 500 *gs.*

274. A Burgomaster. This portrait has more the appearance of being the representation of a venerable rabbi. His portly countenance is seen in nearly a front view, having a long bushy gray beard, and his head covered with a black coif,

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His dress consists of a black silk vest, and an ample cloak, bordered with fur, and he is seated, with the right hand holding the scroll elbow of his chair, and the left raised across his body in a position denoting him to be speaking to some one. Some books may be noticed on a table in the back-ground. Engraved by Guttenburg.

Sold privately in the collection of the Duc d'Orleans, in 1795, for 300 *gs.* Bought by Mr. Morland, and sold some years after, at auction, by Mr. Christie, for 400 *gs.*

A picture, styled in the catalogue "The Burgomaster Six," from the Orleans' collection, was sold by auction, by Mr. Christie, in 1818, for 200 *gs.*

4 *ft.* 5 *in.* by 3 *ft.* 4 *in.*—C.

275. A Gentleman, about thirty-two years of age, represented in a three-quarter view, with dark bushy hair, and mustacheos. He has on a crimson cap, and a red cloak, and is seated at a table, on which is a large open book, and a paper lying on it, holding a pen or pencil in his right hand, which rests on the table in front; the left is thrown into shadow, and appears to be placed on the book. Painted in a free and bravura manner. Engraved by W. Humphrey.

3 *ft.* 4 *in.* by 2 *ft.* 9½ *in.*—C.

Collection of Sir Joshua Reynolds, 1795. . . . 50 *gs.*

Now in the collection of Thomas Hardman, Esq., Manchester.

276. Reinier Hanslo and his Mother. This eminent burgo-master appears to have been about forty years of age; his portly countenance is seen in nearly a front view. He has on a large hat, and is dressed in a black silk doublet, a mantle lined with fur, and a white frill, and sits at the side of a table, on which he rests the right hand, while the left is raised and

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extended, and, together with the animated expression of his face, indicates him to be speaking to his mother, who is seated on his left, listening to his observations. Her dress is entirely composed of black silk, relieved by a white ruff, and she wears a neat plain white cap; her thin face is represented in nearly a profile view, and both her hands are placed on her lap, with a white kerchief under them. Upon the table, which is covered with a rich Turkey carpet, is a pile of large books, and a candlestick with two branches. This splendid production of portraiture was done in 1641. Engraved by Josiah Boydell, 1781.

5 ft. 9 in. by 6 ft. 10 in.—C.

Collection of Sir Lawrence Dundas, 1794. 540*l*.

Exhibited in the British Gallery in 1815.

Now in the collection of Lord Ashburnham.

277. A Gentleman, 1795. 23 *gs*.

278. A Ditto, 1795. 46 *gs*.

The preceding two pictures were sold in the collection of Sir Joshua Reynolds, under the above designations.

279. The Halberdier. A man about fifty years of age, represented in nearly a front view, holding with one hand the staff of a halbert, and a glove with the other. His dress consists of a slouched hat decked with feathers, a doublet adorned with numerous buttons, a black scarf over one shoulder, and a richly embossed gold belt. Engraved by W. Pether, from a picture then in the collection of Sir Joshua Reynolds, and described from the print.

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280. A Dutch Burgomaster. This portrait represents an elderly man, of an animated countenance, seen in nearly a front view, with a long gray beard and mustacheos. His dress consists of a large cloak of a brown colour, bordered with fur, over a black silk vest, a white cravat round his neck, and a black coif on his head. He is seated in an arm-chair, with both arms resting on its elbow. Signed, and dated 1637. Engraved by J. de Frey, Finden, and in the Stafford Gallery.

4 ft. 4 in. by 3 ft. 2 in.—C.

Collection of M. De Heer Geldermeester, 1800. 1625 *fl.* 146*l.*

Now in the Bridgewater collection, Lord Francis Egerton.

Worth 400*l.*

A picture corresponding with the preceding description was sold at auction by Mr. Phillips, in 1815, for 200 *gs.*

281. A Gentleman about sixty years of age, of a florid complexion, a strongly-marked countenance, and curling hair. His dress consists of a plain brown vest, and a jacket of a darker hue; he appears to be seated, holding a small muff before him. Etched in the small Le Brun Gallery.

2 ft. 7 in. by 2 ft. 2 in.—C.

Collection of the Chevalier Erard, 1832. . 1400 *fs.* 56*l.*

282. Nicholas Berghem, when about fifty-six years of age, of a strongly defined and intelligent countenance, seen in a three-quarter view, with mustacheos and dark hair. He wears a large slouched hat, and a dark-coloured cloak, relieved with a plain white pendent collar; his left hand is tucked in the drapery of his cloak. Engraved by Richards, and also by Schiavonetti.

2 ft. 8 in. by 2 ft. 2 in.—P.

Now in the collection of the Marquis of Westminster.

A picture corresponding with the preceding is engraved by Depuis.

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283. A Gentleman, with gray hair and a short beard, seen in nearly a front view, habited in a dark dress, and a full white ruff.

2 ft. 4 in. by 1 ft. 8 in.—P. (*oval.*)

Collection of M. Tolozan, . . . 1801. . 4001 *fs.* 160*l.*

———— M. Monteleau, . . . 1802. . 8100 *fs.* 324*l.*

284. A young Officer, seen in nearly a front view, having dark bushy hair. He is clad in armour, over a doublet with embroidered sleeves, and is in the act of buckling a belt round his waist. His helmet lies on a table behind him. Painted in the artist's broad and vigorous manner.

3 ft. 4 in. by 2 ft. 9½ in.—C.

Collection of M. Robit, . . . 1801. . 3450 *fs.* 138*l.*

———— George Hibbert, Esq., 1829. (Mr. Christie.) 420*l.*

Purchased by Mr. Blake.

Exhibited in the British Gallery in 1818.

285. A Jew Rabbi, about sixty years of age, of a strongly-featured countenance, having mustacheos, and a tuft of beard under the lip. He wears a large round turban cap, decked at the side with a tassel, and is attired in a full embroidered mantle, and a scarf thrown round his shoulders, one end of which is fringed, and hangs down at his side: a curious gold ornament is suspended by a cord in front. He is standing with one hand touching a table, the other appears, by the projection of his mantle, to be placed on his hip. Engraved in mezzotinto, anonymous.

4 ft. by 3 ft. 2 in.—C. (*about.*)

A picture corresponding with the preceding description, dated 1632, is in the collection of Paul Methuen, Esq., at Corsham.

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286. A Gentleman of the Law, represented sitting in an arm-chair.

Collection of — Crauford, Esq., 1801. (Mr. Christie) 59 *gs.*

287. There is a print, engraved by P. Louw, of a man with a short thick beard, and having on a turban cap.

4 *ft.* by 3 *ft.* 2 *in.*—C.

Preisler has also engraved the bust of a man wearing a turban, from a picture in the cabinet of Hartman Conceillor.

288. A Gentleman, seen in a three-quarter view, with auburn hair and a tawny beard. He has on a large turned-up hat, and a brown dress relieved by a white ruff.

2 *ft.* 3 *in.* by 1 *ft.* 8 *in.*—P.

Collection of M. Eyl Sleuter, . . . 1802. . . 5007 *fs.* 200*l.*

289. A Man and his Son.

Collection of M. Pauwels, . . . 1803. . . 774 *fl.* 69*l.*

290. A Jewish High Priest. An aged man, with a portly countenance, and a large gray beard, represented in a front view, with his hands united in front. His head is covered with a large white turban, and he wears a brown mantle, which is attached on the breast by richly-embossed gold clasps. Painted in the artist's finished manner. Engraved by W. Pether, 1764. There is also a second engraving by the same, dated 1776, and in small by Spencer. Görling has engraved a bust of the same in a very spirited manner.

3 *ft.* 3 *in.* by 2 *ft.* 7 *in.*—C.

Now in the collection of the Duke of Devonshire.

A picture corresponding with the preceding description was sold in the collection of Sir Richard Sullivan, Bart., in 1808, for 250 *gs.*

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291. A Dutch Gentleman, styled in the catalogue "A Burgomaster."

2 ft. by 1 ft. 6 in.—P.

Collection of M. Pauwels, *Bruss.* 1803. . 611 *fl.* 55*l.*

292. A Gentleman, about twenty-five years of age, represented in nearly a profile view. He has thick bushy hair, and wears a cap decked with a feather. His dress consists of a velvet mantle and a silk scarf, the latter of which is wrapped round his neck, and has some gold ornaments attached to it. Dated 1633. Engraved anonymous.

293. An elderly Man, with a gray bushy beard, represented in a front view, seated in an arm-chair. He has on a dark-coloured velvet cap, and a brown cloak, which is held at the breast with the left hand, while the right rests on the elbow of his chair. Dated 1645.

Collection of W. Beckford, Esq., . 1823. . . . 214 *gs.*

In a sale by Mr. George Robins, . 1831. . . . 140 *gs.*

294. The Sportsman. This admirable picture represents a gentleman about thirty-five years of age, seen in a three-quarter view. Upon his left hand is perched a hawk; the right is a little extended, and the finger points to some distant object. His dress chiefly consists of a cloak with full sleeves, of a greenish hue, and a black velvet cap; a game pouch is suspended by a gold chain at his side. Upon the arm of a chair in front is inscribed the name; date 1643 or 1645.

3 ft. 8 in. by 3 ft. 2 in.—P.

Collection of M. Grand-Pré, . . 1809. . 6150 *fs.* 246*l.*

Exhibited in the British Gallery in 1815.

Now in the collection of the Marquis of Westminster.

Worth 800*l.*

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295. A Gentleman, having the appearance of being a Magistrate. He is represented sitting in a chair, resting his left hand on its elbow. His dress is composed of black, with a full white ruff, which is attached in front with two tassels.

3 ft. 3 in. by 2 ft. 9 in.—C.

Collection of M. Grand Pré, . . . 1809. . . 6150 fs. 246l.

296. A Bust Portrait of a Jew Rabbi.

Collection of Walsh Porter, Esq., 1810. 195 gs.

297. Cornelius Jansenius*, when about fifty-three years of age. His intelligent countenance is seen in a three-quarter view, having a tuft of tawny-coloured beard, and mustacheos. A large slouched hat covers his head, and his dress consists of a black cloak over his vest, and a plain white pendent collar tied in front. He appears to be about to walk, and holds a glove in his right hand, only a part of the left being visible. Signed, and dated 1661. This admirable portrait is an instance of the artist's capability to finish with care, even at an advanced period of his life, and to this quality he has added the most lustrous tone of colouring.

2 ft. 6 in. by 2 ft. 1 in.—P.

Collection of M. Sereville, . . . 1811. . . 5071 fs. 203l.

This picture was afterwards the property of Prince Talleyrand, for whom the writer sold it by private bargain, in 1831, for 500l.

Now in the collection of the Right Hon. Lord Ashburton.

* As this learned divine died in 1638, this portrait was probably done from some indifferent picture or drawing, by order of some friend of the deceased bishop. On the upper part of the picture is written : *Portrait de Jansenius, père d'une nombreuse famille, mort en 1638, âgé de 53 ans.* The term *nombreuse famille* doubtless alludes to his being the spiritual father of many converts.

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298. The Burgomaster Pancras, and his Wife. The composition exhibits the lady attired in a rich yellow silk robe, and a splendid mantle, which is united on the bosom by chains of gold and jewels, sitting at her toilet, and bending forward to attach her ear jewel by the aid of a looking-glass. The burgo-master, habited in a plain dress, and wearing a cap and feathers, stands by her side, with a string of pearls in his hands. On a large table, which is covered with a scarlet cloth, are a casket and several books.

5 ft. 1 in. by 6 ft. 5 in.—C.

Collection of Henry Hope, Esq., . 1816. 286 gs.

Exhibited in the British Gallery, in 1826 and 1827.

Now in the collection of His Majesty.

299. A Military Gentleman, represented in a small whole-length portrait, clad in armour, having a turban cap on his head, and a cane in his hand.

2 ft. 1 in. by 1 ft. 8 in.—P.

Collection of M. Le Rouge, . . . 1818. . 2400 fs. 96l.

300. A Gentleman, styled *Le Connétable de Bourbon*, stated in the catalogue to have been done from a sketch in the possession of the Montmorency family. He appears to have been near fifty years of age, and is seen in a three-quarter view, having a gold chain round his neck. The left hand, containing a glove, is raised to the breast, while the right is advanced in a position which, with the animated expression of the countenance, denotes him to be in the act of addressing an assembly. This excellent portrait is signed, and dated 1644.

3 ft. by 2 ft. 5½ in.—C.

Collection of Lord Radstock, . 1826. (Mr. Christie) 205 gs.

Exhibited in the British Gallery in 1821.

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301. A Gentleman with his Glove in his Hand. This portrait represents a person of about fifty-five years of age, of a thin countenance, and a Roman nose, having a tuft of beard and mustacheos of a sandy hue. He has on a large slouched hat, and is habited in a black silk suit, a plain white pendent collar, and a dark-coloured cloak, and is seen standing at an arched window, on the sill of which he rests his right arm, holding a glove in the hand; the other hand is placed in a foreshortened position on the same sill. The figure is opposed to a light ground. Signed, and dated 1641. This picture, as well as the companion, is of the most esteemed quality.

Imported by Mr. Nieuwenhuys, in 1814, and put up to sale by Mr. Christie the same year. Bought in for 390 *gs.*

3 ft. 5 in. by 2 ft. 8½ in.—C.

Now in the possession of M. Dansart, at Brussels.

302. Vander Hoof, a celebrated Dutch Historian and Poet. His fine expressive countenance, indicating sixty-five years of age, is seen in a three-quarter view. He has on a large cap, of a dark colour, and wears a dark-brown gown with full sleeves of a pale yellowish hue. A collar of gold chains is suspended over the right shoulder, and, reaching to the waist, is there held between the fingers of the left hand, which rests on the hip. The right hand, at the same time, is placed on the head of a bust of Homer, which stands on a covered table at the side. Signed, and dated 1653. This capital portrait is of the highest excellence of the master's work.

4 ft. 8 in. by 4 ft. 6 in.—C. (*about.*)

Exhibited in the British Gallery in 1815.

Now in the collection of Sir Abraham Hume, Bart.

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303. A Gentleman, habited in a dark dress.

Formerly in the Hesse Cassel collection, and subsequently in that of Malmaison.

Collection of M. La Fontaine, . 1821. (Mr. Christie) 132 *gs.*

304. A Gentleman about forty years of age, remarkable for having the bridge of his nose broken. He is seen in nearly a front view, and has on a large slouched hat, and a brown dress. Painted in the best time of the master.

2 *ft.* 6 *in.* by 2 *ft.* 1 *in.*—P. (*oval.*)

Collection of the Count Pourtales, 1825.; sold privately by the Writer for 200 *gs.*

Now in the collection of the Right Hon. Lord Ashburton.

305. A young Man, of a pale and serious countenance, having the appearance of being the pastor of a Calvinistic congregation. He is represented in a front view, wearing a large hat, and a black coat, relieved by a plain white collar, sitting sideways in a chair, resting the right arm on its back, and holding his gloves in his hand. Signed, and dated 1644.

2 *ft.* 4 *in.* by 1 *ft.* 11½ *in.*—C.

In the possession of Peter Norton, Esq.

306. Lieven Coppenol, when upwards of forty years of age. He has a round full face, represented in a three-quarter view, dark scanty hair, a small beard, and mustacheos. His dress is composed of black figured silk, and a large white ruff, and he is seated at a covered table, with a large open book and some paper lying on a desk before him; he appears to have just ceased writing, and while engaged mending his pen, looks round to the spectator. This picture is painted in a careful,

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dry manner, and is far from being a fine example of the master. Engraved in the Musée Français, both in large and small.

It was formerly in the gallery at Hesse Cassel, from whence it was taken by the French, and for a short time was exhibited in the Louvre, and from thence was transferred to Malmaison, and is now in the Palace of the Hermitage at St. Petersburg.

3 ft. 5 in. by 3 ft.—C.

A picture corresponding precisely with the preceding is engraved by Fillieul, after a picture then in the collection of the Count de Bruhl.

307. Lieven Van Coppenol. This eminent writing master is here represented as being about fifty years of age, with the face seen in nearly a front view, looking with an inquiring eye at the spectator; he is also seated, holding a sheet of paper with both hands extended, and between the fingers of the right is a pen. A plain black coif covers his head, and a large cloak conceals the greater part of his black silk vest, which is relieved by a plain white pendent collar. This admirable portrait was painted in Rembrandt's best period, and is one of the very few pictures etched by the artist.

It was formerly in the collection of Lucien Buonaparte, and is engraved in his gallery, and also by Surugue.

1 ft. 2 in. by 10 in.—P. (*about.*)

Now in the collection of the Right Hon. Lord Ashburton.

308. A Gentleman about thirty-five years of age, of a thin and intelligent countenance, seen in a three-quarter view. He has on a small brown cap, from under which descends light

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curling hair, which falls on his shoulders, and he wears a brown dress. Painted in a free and masterly style.

1 ft. 11 in. by 1 ft. 9 in.—C.

Now in the Palace of the Hermitage, at St. Petersburg.

Worth 150*l*.

309. A Warrior, styled "Alexander." This portrait represents a young man of colossal stature, in a profile view, having on a splendid Greek helmet composed of steel, embossed with gold, and decked with a plume of feathers; his armour is also similarly enriched, and a red scarf is suspended over the left shoulder. A large shield conceals the left arm, and the right hand grasps the handle of a spear. Painted with a rich empasto of colour, of uncommon brilliancy.

3 ft. 6 in. by 2 ft. 11½ in.—C.

Now in the Palace of the Hermitage, at St. Petersburg.

Worth 500*l*.

A picture corresponding with the preceding is engraved by J. G. Haid, in mezzotinto, under the title of *Achilles*, from a picture then in the collection of Sir Joshua Reynolds.

310. A Military Gentleman, styled "Sobieski." He is of a robust frame, and strongly-marked countenance, having long mustacheos, and seen in a front view. He has on a bear's-skin cap, decked with jewels, and wears a dark fur cloak attached by a massive gold chain and a tassel; the right hand only is visible, grasping a bâton. Signed, and dated 1631.

3 ft. 1 in. by 2 ft. 2½ in.—P.

Now in the Palace of the Hermitage, at St. Petersburg.

Worth 300 *gs*.

311. A Rabbi, when advanced in years, seated, with his right hand on the top of a staff, and the left holding the same

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under it. His attention appears to be suddenly excited by the approach of some one. He has on a black velvet cap, and wears a dark robe, bordered with fur, over a reddish close dress. Painted in a free bravura manner.

4 ft. 2 in. by 3 ft. 6 in.—C. (*about.*)

Now in the Palace of the Hermitage, at St. Petersburg.

Worth 250*l.*

A picture corresponding with the preceding is engraved by Kellerhoven.

312. An old Man, with a strongly-marked countenance, and a white beard, seen in a front view, seated in an arm-chair, with both hands united. He has on a large slouched hat, and a reddish brown dress. Painted in a free and negligent manner. Engraved by Fillieul, when in the collection of the Count de Bruhl.

3 ft. 4 in. by 2 ft. 8 in.—C. (*about.*)

Now in the Palace of the Hermitage, at St. Petersburg.

313. An elderly Man, of a strongly-marked countenance, wearing a large slouched hat, and a brown jacket. He appears to be seated, and is resting his right arm on a table.

2 ft. 1 in. by 1 ft. 11 in.—C.

Now in the Palace of the Hermitage, at St. Petersburg.

Worth 120*l.*

A picture corresponding with the preceding description, with the exception that he wears a coif instead of a hat, is engraved by Fillieul, from a picture then in the collection of the Count de Bruhl.

314. A Man about fifty-five years of age, with a dark beard, represented in a front view. He has on a brown velvet cap, and wears a brown coat, and a deep morone-colour mantle

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over the left shoulder. Only part of the sleeve of the right arm is visible.

2 ft. by 1 ft. 10 in.—C.

Now in the Palace of the Hermitage, at St. Petersburg.

315. A Jew, of about fifty years of age, with a short dark beard, seen in a front view, having on a turban decked with an *egret* feather, and a brown cloak, attached in front by a gold chain; the right hand is tucked in his girdle, and the left rests on the top of a staff. This is perhaps the picture which is engraved by P. Louw.

3 ft. by 2 ft. 4 in.—C. (*about.*)

Now in the Palace of the Hermitage, at St. Petersburg.

Worth 200*l.*

316. A young Man, with a full and good-humoured countenance, habited in a brown dress relieved by a broad point lace frill, and having on a large hat decked with silver tassels. Signed, and dated 1633.

2 ft. 4 in. by 2 ft.—P. (*oval.*)

Now in the Palace of the Hermitage, at St. Petersburg.

Worth 200*l.*

317. An aged Man, with a short gray beard, seen in nearly a front view, wearing a small cap of a light brown hue, and a dark-coloured mantle over a red dress. He is seated in an arm-chair, with the hands united in front. This is an excellently-painted picture. Engraved by Fillieul, and also anonymous of a larger size.

4 ft. 6 in. by 3 ft. 3 in.—C.

Now in the Palace of the Hermitage, at St. Petersburg.

Worth 400*l.*

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318. A Youth, when about eight years of age, represented in a front view, having on a black cap, decked with red and white feathers. An unfinished picture.

2 ft. by 1 ft. 9 in.—C.

Now in the collection of Earl Spencer, at Althorp.

319. A Gentleman, of about forty-five years of age, with small features, mustacheos, and a pointed beard, seen in a front view. He has on a large hat, and wears a full plaited ruff, a black figured silk vest, and a dark cloak. Signed, and dated 1632.

2 ft. by 1 ft. 6 in.—P. (*oval.*)

Formerly in the collection of the Baron Lockhurst, of Rotterdam. Imported by Mr. Galli, in 1826.

320. A Gentleman, styled "A Burgomaster." He is seen in a front view, and has a brown beard. His dress consists of a brown coat, and white frill, to which is appended two tassels, and he has on a large slouched hat.

1 ft. 4 in. by 1 ft. $\frac{1}{2}$ in.—P.

Collection of Lord Gwydyr, . 1829. (Christie & Manson) 105 gs.

N. Depuis, jun., has engraved a print corresponding with the preceding description.

321. A Gentleman and his Dog. This person appears to be about fifty years of age, and is habited in the costume of a Turk, consisting of a turban decked with a feather, a yellow silk robe embroidered with gold, a dark velvet mantle attached on the shoulder with gold buttons, and embroidered gloves. His right hand is placed on his hip, and the left holds a cane. A large brown and white poodle dog is crouched at his feet.

2 ft. 2 in. by 1 ft. 8 in.—P.

Now in the collection of M. Schamps, at Ghent.

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322. A young Lady and Gentleman in an apartment. The former, attired in a black silk dress, relieved by a full white ruff, is seated in an arm-chair, holding a glove in her hand; the latter, habited in a black silk vest, a brown cloak, and a white pendent ruff, stands by her side in nearly a front view, with his hat on, and a glove in his hand. Whole length figures, painted in the artist's finished manner.

4 ft. 6 in. by 3 ft. 6 in.—C.

Now in the collection of Henry Philip Hope, Esq.

323. An Equestrian Portrait of Marshal Turenne. This distinguished warrior appears to have been about forty years of age; he has a round full face, and long auburn hair. His dress consists of a buff jerkin with silk sleeves, embroidered with gold, a white silk scarf tied in large bows, and a white cravat, and he wears a hat decked with plumes of feathers. He is mounted on a noble prancing gray charger, suitably caparisoned, and appears to be passing along a street of a town in Holland. In the back-ground may be perceived three gentlemen in a carriage, with three footmen behind it, and on the opposite side a lady on foot. This grand and interesting picture was painted about 1650.

9 ft. 5 in. by 5 ft. 10 in.—C.

Sold in a collection, anonymous, *Amst.* 1740. . 90 *flo.* 8l.

Exhibited in the British Gallery in 1815.

Now in the collection of Earl Cowper, at Pansanger.

This picture would perhaps now sell for 1200 *gs.*

324. A Gentleman about twenty-three years of age, with a thin and intelligent countenance, and long brown hair. His dress consists of a brown mantle, having reddish slashed sleeves and ruffles; he is seen standing on the farther side of a table, which is covered with a Turkey carpet, in the act of

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bending forward to reach a red bonnet, which hangs at the side. A large book lies open on the table, and a small one is placed on its leaves. This superlative picture possesses in perfection the various charms which give value to this master's portraits. It is signed, and dated 1644.

3 ft. 4 in. by 3 ft.—C. (about.)

Now in the collection of Earl Cowper, at Pansanger.

325. A Jew Rabbi, of an aged and venerable appearance, having on a black velvet cap, and a dark-coloured mantle. A double gold chain, to which is appended a gold ornament, is suspended round his neck. He appears to be standing, and is resting both hands on the top of a staff.

2 ft. 4 in. by 2 ft.—P.

Now in the collection of the Duke of Bedford, at Woburn.

326. The studious Philosopher. A venerable man with a bald head and a short gray beard, dressed in a red robe, bordered with white fur. He is seated, leaning his right arm on the elbow of his chair, and resting his head in a thoughtful position on his hand; the other hand holds a knob of the chair. Painted in the most esteemed manner of his master. Engraved by Charles Phillips.

3 ft. 4 in. by 2 ft. 6 in.—C.

Now in the collection of the Duke of Devonshire.

327. An aged Man, with a thin face, seen in a front view. He has on a black cap, and wears a brown dress, with a white woollen shirt, and is seated, with his left hand resting on the elbow of his chair.

2 ft. 2 in. by 1 ft. 9 in.—P.

Now in the collection of the Duke of Devonshire.

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328. An elderly Man, with strongly-marked features, and a small square-shaped beard. He has on a large hat, and is habited in a black dress, with a plain white collar. This is a vigorously-painted and an effective production.

2 ft. 4 in. by 2 ft.—C.

Now in the collection of the Baron Van Brienon Vander Grotelinde.

There is a print engraved by J. de Frey, which corresponds with the preceding picture, and the one from which it was taken bears date 1656.

329. The Burgomaster Six. This distinguished gentleman, and patron of the artist, appears to be about sixty years of age, with a countenance beaming with intelligence and amenity; an air of simplicity and neatness characterises his dress, which consists of an auburn-colour bushy wig, a large hat, a gray doublet with gold buttons, a red mantle embroidered with gold, and a plain white collar. His position denotes that he is about to walk out, preparatory to which he is in the act of drawing on his glove, and the effort causes a slight inclination of the head forward. This *chef-d'œuvre* in portraiture represents nature in the most unaffected form and guise, free from all trick or blandishments of art; it seems, in truth, to be the individual himself in actual motion and the exercise of thought. The execution, handling, and colour, are of the most accomplished description of the master, and prove it to be a work done about the year 1644. The hands of the figure, when viewed near, appear to have been done with about half-a-dozen strokes of the brush, and display such astonishing science in the mechanism of the art, as must excite the wonder and admiration of every connoisseur.

3 ft. 2½ in. by 2 ft. 8 in.—C.

Now in the collection of De Heer Six Van Hillegom.

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330. A Bust Portrait of a Man about forty-five years of age, of an expressive countenance, represented in a three-quarter view, having on a black cap, and a brown cloak bordered with fur. A finished study.

8 in. by 6 in.—P.

Now in the Bridgewater collection, Lord Francis Egerton.

331. An elderly Man, with dark hair and a short beard, seen in a front view. He has on a slouched hat, and is dressed in a brown jacket, and a white frill tied in front with strings, to which is appended tassels. Nearly the whole of the face is kept in shadow. Painted in a broad and free manner. Dated 1644.

2 ft. 6 in. by 2 ft. $\frac{1}{2}$ in.—C.

Collection of G. J. Cholmondeley, Esq. 1831. . . . 54 gs.

Exhibited in the British Gallery in 1822.

332. A Gentleman of about thirty-two years of age, with mustacheos and a small tuft of beard. He appears to have just risen from his chair, on the elbow of which he rests his right hand, while the left is advanced in a position indicating him to be addressing an assembly. His dress consists of a dark-colour doublet, with a number of tags at the waist, and a rich point lace frill; and he has on a large hat.

4 ft. 2 in. by 3 ft. 5 in.—C.

Now in the collection of the Earl of Ashburnham.

333. A Gentleman about fifty years of age, with a thin face, seen in a three-quarter view, having auburn hair, a scanty beard, and mustacheos. He has on a large hat, and is dressed in a black silk doublet, a pendent white collar with lace edging, and a short black cloak, which he holds in front with the left

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hand, while the right, having a sapphire ring on the fore-finger, is placed on the breast. The figure is opposed to a clear background. Signed, and dated 1641. Imported by Mr. Chaplin.

4 ft. 2 in. by 3 ft. 2 in.—C.

Collection of Thomas Emmerson, Esq. 1832. 275 gs.

334. Portrait of a Man, styled *Le Doreur de Rembrandt*, a person about forty-five years of age, with the face seen in a three-quarter view, having a dark beard and mustacheos. He has on a large slouched hat, and a brown jacket: the right hand is tucked in the breast of his vest. Signed, and dated 1646. This is a picture of uncommon brilliancy of colour, and is in every respect of first-rate merit.

2 ft. 5 in. by 1 ft. 11 in.—P.

Now in private hands at Paris. — Price asked, 15,000 fs. 600l.

There is a print by J. G. Haid, in mezzotinto, of a man sitting with a large hat on his head.

335. A Portrait, entitled “Rembrandt’s Frame Maker,” representing a man about sixty years of age, having on a slouched hat, a dark-colour doublet, and a white pendent ruff, is engraved by Dixon, from a picture then in the collection of the Duke of Ancaster.

336. A Gentleman about twenty-eight years of age, of a portly countenance, seen in a three-quarter view, having dark curling hair, mustacheos, and a tuft of beard. He has on a high-crowned red velvet cap, with a tassel in front of it, and a brown mantle with a fur cape, which is decked with various gold ornaments. Signed, and dated 1637. Painted in an oval spandrel.

2 ft. 3 in. by 1 ft. 10½ in.—P.

Now in the collection of the Dowager Lady Stuart. 1841—£157. 10. 0

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337. A Youth, of a strongly-featured countenance, seen in a front view, having on a red cap, and a green jacket. He appears to be seated, with his hands placed one on the other, resting on a table. Painted in a bravura manner.

Now in the collection of Earl Spencer, at Althorp.

338. A Young Man, having the appearance of a student, represented (apparently standing) holding with both hands a paper which he has ceased reading, and is looking round at the spectator. He has on a sort of flat-crowned cap, and wears a cloak with large sleeves.

Described from a drawing by William Brockedon, Esq., from a picture in the collection of the Earl of Carlisle, at Castle Howard.

339. A Gentleman about forty years of age, represented in nearly a front view, having light hair, a small tuft of beard, and mustacheos. He has on a large hat, and wears a black-striped and figured silk dress, and a mantle of the same colour relieved by a white pendent ruff and ruffles. He appears to be standing, and the right hand is raised across the body; the left is not seen.

3 ft. 5 in. by 2 ft. 7 in.—P.

In the possession of Thomas Emmerson, Esq.

340. Portrait of De Heer Willem Daey, a Magistrate of the City of Alkmaer, when about twenty-eight years of age, of a fine portly countenance, seen in nearly a front view. He is dressed in a suit of black velvet, relieved by a rich lace pendent frill, and pale gray silk stockings; bows of lace adorn the breast and knees, and white rosettes are attached to his shoes. He is represented standing, with his right hand concealed under his cloak, and the left, containing a glove, is

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extended, as if he were speaking to some one. This admirable portrait combines neatness of finishing, with breadth and richness of colouring. Signed, and dated 1634. See the companion, described in a subsequent page.

This picture, together with the companion, were purchased in 1798 of one of the descendants of the family, Henry Daey, by M. R. Priuscenaar, in conjunction with M. Adrian Daey, for 4000 *flo.*, and they were sold the year following to Mr. Van Winter, the brother-in-law of the present possessor, for 1200 *flo.*, or upwards of 1000*l.*

6 ft. 10 in. by 4 ft. 8½ in.—C.

Now in the collection of De Heer Van Loon, at Amsterdam.

341. A Gentleman and his Son. The former, apparently about thirty-six years of age, of a thin but expressive countenance, having mustacheos and a pointed beard, is represented in nearly a front view, seated, extending his hand to take a bag of money from his son, a youth about seven years old, who stands by him, holding the treasure with both hands. The father has on a large hat, and is habited in a suit of black-figured velvet; the youth wears a dress of a brownish gray colour, with gold buttons and tags, relieved by a white lace frill and cuffs. Both this and the companion, are good examples of the master; they were painted for the ancestors of the family, in whose possession they now are, *viz.* —The burgomaster Vander Pol, at Amsterdam.

5 ft. by 4 ft.—C.

The sum now asked for the pair is 20,000 *flo.*, about . 1700*l.*

342. A Gentleman seated in an elbow chair, holding with his right hand the knob of his chair.

4 ft. by 3 ft.—C. (*about.*)

Now in the collection of Mejüfrouw Hoffman, at Haarlem.

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343. A Military Officer, with his head uncovered, and his body clad in armour. He appears to lean against a bank, and holds with both hands the staff of a spear. This admirable picture is signed, and dated 1656. Engraved anonymous, and also in the *Musées Français*.

Removed from the Louvre in 1815, and restored to the Gallery at Hesse Cassel.

3 ft. 6 in. by 2 ft. 10 in.—C.

344. A venerable Man, probably a Jew Rabbi, with a fine portly countenance, and a thick gray bushy beard. He is seated, with both hands united, leaning one arm on a little table, and the other on the elbow of his chair, with his mantle under it; this position draws his mantle tight across his shoulders. Engraved in the *Musée Français*, and also in the Gallery of the Palazzo Pitti, by T. Ver Cruys.

Removed from the Louvre in 1815, and restored to the Palazzo Pitti at Florence.

3 ft. 9 in. by 2 ft. 9 in.—C. Worth 400 gs.

345. A Military Officer, represented with his back towards the spectator, and his head turned over the right shoulder. He has on a hat decked with feathers, and is clad in armour. A belt, enriched with jewels, is suspended over his shoulder. Engraved by J. de Frey, Delacourt, and Rosaspini.

J. Stolker has engraved a portrait of an officer wearing a large slouched hat with a feather.

1 ft. 11 in. by 1 ft. 5 in.—P.

Removed from the Louvre, in 1815, and restored to the Palazzo Pitti.

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346. A Bust Portrait of an elderly Man, habited in a brown cloak. He is seen in nearly a front view, with his hand raised to his beard. Dated 1635. Engraved in the Musée Français, by Claessens.

2 ft. 3 in. by 1 ft. 6 in.—C. (*oval.*)

Valued by the Experts du Musée, 1816. . . 8000 fs. 320l.

Now in the Louvre.

347. A Military Gentleman, about thirty-five years of age, of a portly countenance. He is clad in armour, over which he wears a mantle of a deep red colour, and has an antique gold chain round his neck. Signed, and dated 1633. A highly-finished picture.

2 ft. 2 in. by 1 ft. 9 in.—P. (*oval.*)

Valued by the Experts du Musée, 1816. . . 8000 fs. 320l.

Now in the Louvre.

348. An elderly Man, with a fine expressive countenance, and a short gray beard, having on a red cap, and a dark brown cloak bordered with fur. He appears to have just ceased reading, and having closed the book, rests both hands on a table standing before him; the contents, however, of the book are still passing in his thoughts, as is evident both in his countenance and gesture. A sword hangs against the wall at the end of the table. Signed, and dated 1658. Nothing ever came from the pencil of the painter more perfect in art than this portrait: the breadth and style of its execution are truly wonderful.

Livens has etched a print of a man sitting at table with a book lying open before him.

3 ft. by 2 ft. 4 in.—C. (*about.*)

Exhibited in the British Gallery in 1815 and 1832.

Now in the collection of N. W. Ridley Colborne, Esq.

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349. Justus Lipsius. This learned critic is represented in nearly a front view, seated in an arm-chair.

Now in the collection of the Cardinal Felch, at Rome.

350. A Gentleman about thirty-five years of age, seen in a three-quarter view, having light hair, parted in front and falling in clusters on his shoulders. His dress chiefly consists of a black mantle, relieved by a white pendent collar. The right hand, much subdued in shadow, is placed in front. Both this and the companion, are painted in the artist's finished or laboured manner. Imported by Mr. Woodburn.

3 ft. 1 in. by 2 ft. 6 in.—P.

Now in the collection of the late Lord Dovor.

351. A venerable Man, with a gray bushy beard, and a fine expressive countenance, represented in a three-quarter view. He has on a black velvet cap, and is dressed in a brown vest, and a black cloak, which covers the right shoulder. The style, execution, and colour, evince it to be a work done in the artist's best time, about 1644.

2 ft. 7 in. by 2 ft. 2 in.—P.

Now in the collection of Jeremiah Harman, Esq., at Woodford.

352. An elderly Man, with a gray beard, seen in nearly a front view, habited in a black vest and mantle, and wearing a large slouched hat. He is seated, with his gloves in his right hand, and the other resting on the arm of his chair. This very excellent portrait is engraved by R. Houston, from a picture then in the possession of John Barnard, Esq. It is also engraved by Charles Phillips.

2 ft. 10 in. by 2 ft. 4 in.—P.

Now in the collection of Lord Scarsdale, Kedleston Hall.

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353. A Man about twenty-six years of age, of a thin countenance, with long black hair, parted in front, and a scanty beard and mustacheos, seen in a three-quarter view. His dress consists of a brown mantle, which envelopes his shoulders.

9 in. by 7 in.—P.

Now in the collection of Colonel Hugh Baillie.

354. An aged Jew Merchant, with a venerable bushy beard, seated in an arm-chair, resting both hands on the top of a staff, apparently conversing with some one. His dress consists of a dark-colour mantle, attached in front by a gold lace strap, and he has on a dark velvet cap, decked with feathers. This fine portrait may be classed among the master's best works.

4 ft. 7 in. by 3 ft. 7 in.—C.

Now in the collection of George Wilbraham, Esq.

355. A Gentleman about forty years of age, represented in a three-quarter view, having mustacheos and a tuft of beard. He has on a large slouched hat, and wears a dark brown doublet, relieved by a square white pendent collar.

2 ft. 1 in. by 1 ft. 10 in.—P.

Now in the collection of George Wilbraham, Esq.

356. An old Man, with a bushy beard, seen in nearly a front view, having on a square-shaped black velvet cap, and a tawny-colour vest. The right hand only is visible, which is placed on his breast. Engraved by Prenner.

2 ft. 2 in. by 1 ft. 10 in.—C.

Now in the Belvidere Palace, at Vienna. Worth 150 gs.

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357. A Youth seated, attentively perusing a book which he holds with both hands. He has light curling hair, and wears a large hat, which overshadows his face. This is an admirable production. Engraved by Prenner.

2 ft. 4 in. by 2 ft. 1 in.—C.

Now in the Belvidere Palace, at Vienna. Worth 250 gs.

358. A young Military Officer, represented in nearly a front view, standing, with the right hand placed on his hip, and the left holding a cane. He has on a red velvet cap, decked with feathers, and a black-figured silk dress over his armour. Engraved by Prenner.

3 ft. 8 in. by 3 ft.—C.

Now in the Belvidere Palace, at Vienna. Worth 350l.

359. A Man, styled "Rembrandt's Cook," about forty years of age, with a strongly marked countenance, seen in a front view. He wears a dark mantle, and holds a knife in one hand, while the other is raised to his face. Engraved by Richard Houston, after a picture then in the possession of T. Blackwood, Esq.; and also by Charles Phillips, under the title of "The Assassin."

2 ft. 3 in. by 1 ft. 11 in.

Collection of M. La Perrier, . . . 1817. . . 1770 fs. 71l.

360. A Gentleman, when about thirty-eight years of age, of a small-featured countenance. He appears to be standing, and is leaning on the back of a chair, holding his gloves in his hand. His dress consists of black velvet with gray spots,

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a lace frill and ruffles, and a large black hat. Painted about the year 1641. Purchased with the companion, and formerly in the Hesse Cassel and Malmaison collections.

3 ft. 8 in. by 2 ft. 11 in.—C.

Now in the collection of Lord Ashburton.

361. A Gentleman about thirty-five years of age, with dark hair, represented sitting at a covered table, in the act of turning over a leaf of a large book. He has on a dark dress, relieved by a plain pendent white frill. Etched by Worledge, from a picture then in the possession of Mr. Hudson.

3 ft. 3 in. by 2 ft. 9 in.—C.

Exhibited in the British Gallery in 1834.

Now in the collection of the Right Hon. Sir Charles Bagot, K.G.C.

362. An aged Man, of a thin countenance, having on a dark velvet cap decked with beads, and a plain brown dress. A medal, with the impression of a head, is suspended by a ribbon in front. Painted in a free and bravura manner.

2 ft. 1 in. by 1 ft. 6 in.—P.

Now in the collection of the Right Hon. Sir Charles Bagot, K.G.C.

363. A Gentleman and a Lady, represented in full length, standing, with their hands united, on the terrace of a mansion, at the extremity of which is a statue on a pedestal. They are both dressed in black silk, relieved by lace frills and ruffles, and the gentleman has on a large hat. Painted in the artist's finished manner, about the year 1635.

3 ft. 6 in. by 2 ft. 8 in.—C. (*about.*)

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364. Eliezar Swalmius, when about sixty years of age, with an expressive and strongly-marked countenance, and a square-shaped bushy beard, seen in a front view, seated, with one hand placed on his breast, the other resting on the elbow of his chair. He has on a black coif, and is dressed in a furred robe. Engraved by Suyderhoef, and in small by P. Groos. Described from the print.

The preceding is perhaps the same that is etched by Conradin.

365. An aged Man, dressed in a fur cap and robe, seated on the farther side of a table, on which are papers and books. He appears to have just ceased writing, and is leaning his head pensively on his left hand. Engraved, anonymous, and described from the print.

366. An elderly Man, with a beard. He is seen in a three-quarter view, seated at a table, with both hands placed on a large book, which lies open before him. He is dressed in a cloak bordered with fur, and has on a black coif. Engraved by Van Vliet, 1634, and described from the print.

367. A young Warrior, of an animated countenance, seen in nearly a front view. He has on a dark velvet cap, and wears a steel cuirass over a rich dress, and a mantle which covers one shoulder. Dated 1634. Engraved by Schmidt, from a picture then in the collection of the Marquis Gerini, and described from the print.

368. An aged Man, represented in a profile view, dressed in a robe bordered with fur, and his head bound round with a white handkerchief. A medal attached to a gold chain is

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suspended round his neck. Engraved by Schmidt, and described from the print.

369. A Man about fifty-five years of age, seen in a profile view, with a small turban-shaped cap on his head, and dressed in a cloak bordered with fur, a shirt, and a worked vest, and decorated with a medal attached by a chain. Engraved by Riedel, and described from the print.

370. The Geometrician. An aged man, with a gray beard, and having on a red mantle bordered with fur, seen in a front view, seated, holding a pen in one hand, and a square in the other; he rests one elbow on a table, on which lie various papers. Painted in a broad and admirable style.

3 ft. 11 in. by 2 ft. 9 in.—C.

Now in the Public Gallery at Hesse Cassel.

Worth 350*l*.

371. A Gentleman, portrayed whole length and of the size of life. He appears to have been about forty-four years of age, has light curling hair, mustacheos, and beard, and is represented standing, leaning his right arm on a pedestal, while the left, containing a glove, hangs down at the side. His dress consists of a suit of black silk, and a plain pendent collar. A glove lies at his feet. Signed, and dated 1639.

6 ft. 6 in. by 4 ft. 1 in.—C.

Now in the Public Gallery at Hesse Cassel.

372. An old Man, with scanty gray hair and beard, represented in a profile view, looking down. He is dressed in a brown habit.

8 in. by 7 in.—P.

Now in the Public Gallery at Hesse Cassel.

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373. Nicholas Brupnint, a young man with a good-humoured countenance, seen in a three-quarter view. He has long and light curling hair, and wears a dark dress, with a plain white collar tied with strings having tassels; his right arm rests on a pedestal. An excellent picture.

3 ft. 5 in. by 2 ft. 11 in.—C.

Now in the Public Gallery at Hesse Cassel.

Worth 350*l*.

374. A Portrait, in small, of a man having an expressive and strongly-marked countenance, with a short black beard. He is seen in a front view, dressed in a fur cap, and brown coat.

8 in. by 7 in.—P.

Now in the Public Gallery at Hesse Cassel.

375. A young Soldier, represented in a front view, clad in armour, and having on a steel helmet. A brown cloak conceals in part his cuirass. Painted in a broad and vigorous manner.

2 ft. 7 in. by 2 ft. 1 in.—P.

Now in the Public Gallery at Hesse Cassel.

376. A Gentleman about fifty years of age, of a thin visage and light hair, seen in nearly a front view, holding in his right hand a medal, which is attached to a chain round his neck. He has on a large red cap with yellow stripes, and a brown dress relieved by a white pendent collar. An excellent example in portraiture.

3 ft. by 2 ft. 5 in.—C. (enlarged 2 in.)

Now in the collection of Frederick Perkins, Esq.

377. Govaert Flink, when about thirty-four years of age, seen in a three-quarter view, with mustacheos and a tuft of beard. He is represented sitting at a window, with the left

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hand placed on the right, resting on the sill. His dress consists of a large black velvet cap, a mantle of the same colour, bordered with fur, and a full pendent ruff. A gold chain, to which is attached a medal, adorns his neck. Engraved by Schmidt.

2 ft. 8 in. by 2 ft. 3 in.—C.

Now in the Public Gallery at Munich.

A picture corresponding with the preceding is engraved by Hess.

378. A Gentleman about thirty years of age, portrayed in a front view, with the head inclining on one side. He has mustacheos and a beard of a sandy hue, wears a black cap, and a brown cloak bordered with fur, and has a scarf wrapped round his neck. Dated 1643.

1 ft. 10 in. by 1 ft. 6 in.—P.

Now in the Royal Museum at Berlin.

379. A Portrait of a Man about thirty years of age, of a strongly-marked countenance, seen in a front view, with his right hand raised to his chin. He wears a dark velvet cap, and a deep brown coat with red sleeves. Painted in a broad and vigorous manner.

2 ft. 4 in. by 1 ft. 10 in.—C. (*about.*)

Now in the collection of the Duke of Rutland, at Belvoir.

380. An elderly Man, seated, holding an open book in his hand. His face is turned considerably from the spectator, and he has on a slouched hat, and wears a close doublet. Engraved by Laffard, and described from the print.

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381. A Bust Portrait of a Jewish Priest, with a large beard, and having on the phylactery. His dress chiefly consists of a fur robe. Engraved by Van Bergen, and described from the print.

382. Philip Van Dorp, Knight, and Admiral of the Dutch Fleet. He appears to have been about thirty-five years of age, has on a large hat decked with feathers, and wears a close doublet with a belt, and a large frill over a cuirass; a medal is suspended in front. Dated 1634. Engraved, oval, by S. Savery, and described from the print.

383. A young Man, represented in a profile view. He has long bushy hair, wears a cap decked with a feather, a loose mantle, a scarf round the neck, and is adorned with a massive gold chain. Engraved anonymous, and in reverse by Savery.

384. An old Man, portrayed in a front view, having mustacheos and a bald head, which is partly covered with a low cap. He has on a mantle bordered with fur, and a neckerchief. Engraved by Savery, and described from the print.

H. Dtheir has engraved a print of a bust of an old man, 1633.

There is also a print of an old man, seen in a front view, with a bald forehead, and wearing a full ruff, marked Rt., etched in the manner of Lievens.

385. A portly Man, seen in a front view, with mustacheos and a small tuft of beard. He has on a black cap, and a large cloak which conceals the arms, and a white plaited shirt. Engraved anonymous, and described from the print.

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386. An elderly Man, of an unpleasant countenance and a large nose, seen in a front view. He has scanty hair, and wears a large cloak. Engraved by J. F. Bause.

387. A Jew Rabbi, with a large bushy beard, represented in nearly a front view. He has on a large velvet cap, and wears a mantle, which is held up in front by one hand: a rich ornament is perceived on the breast. Engraved by Schmidt, and described from the print.

A picture corresponding with the preceding is engraved by Riedel, and J. Wright, 1766.

388. Thomas Agniello, a person about forty years of age, with an intelligent countenance, a short beard, and mustacheos, seen in a front view, wearing a cap decked with a bunch of horse-hair in front, and a mantle lined with fur. Engraved by J. de Frey, and described from the print.—*See also No. 400, p. 137.*

389. A young Gentleman, of an animated countenance, and bushy curling hair, portrayed in a three-quarter view, seated, leaning his arm on a ledge in front. He has on a low fur cap, and a mantle composed of rich materials. Engraved by Schmidt, and described from the print.

390. An aged man, with a long bushy gray beard and curly hair, represented in a profile view, looking fixedly at some object. He has on a dark-coloured cloak, which is crossed in front, and no hands are seen. Engraved by Schmidt, and described from the print.

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391. A Man about fifty years of age, of a quick intelligent countenance, seen in nearly a profile view, with a dark beard and mustacheos, seated, leaning one arm on the elbow of his chair, and turning his head as if he were about to speak to some one on his right. His dress consists of a fur cap, and a loose cloak over his vest. Engraved by Riedel, and described from the print.

392. An aged Man, with a large bushy gray beard, seen in nearly a front view, having on a mezetin cap adorned with gold buttons, and a dark-coloured mantle over a richly-embroidered vest. Only part of one hand, holding a glove, is visible. Engraved by Riedel, and described from the print.

393. A man about fifty years of age, having the appearance of a labourer. He is portrayed in nearly a front view, having a bushy beard and curling hair, and wearing a jacket open at the breast. Engraved by Hertel, and described from the print.

394. A Man about forty-five years of age, of a thin and thoughtful countenance, represented in a three-quarter view. He has on a black cap decked with feathers, and wears a steel gorget and a loose cloak. One hand is placed on a little table in front. Engraved by A. Riedel, and described from the print.

395. A young Man, seated near an arched window, mending a pen. A quantity of books lie on a covered table by him; a stool, with books on it, is in front, and several books lie on the ground. Engraved by R. Houston and William Baillie, from a picture then in the collection of J. Blackwood, Esq. Described from the print.

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396. A Man mending a pen. He is represented standing on the farther side of a table, on which lie several large open books and papers. Engraved by Spooner, and also by Charles Phillips. Described from the print. The same subject is engraved by R. J., and also by De Groot.

397. A venerable Man with a large beard, seated at a table, mending a pen. Several books are on the table. Etched in a spirited manner, anonymous, and described from the print.

398. A young Man, with an intelligent countenance, mustacheos, and a small tuft of beard, represented in nearly a front view, seated, leaning on a cushion, holding in one hand a scroll of papers, and with the other putting aside a curtain. He wears a black velvet cap, and a dress of the same colour, and has a gold chain round his neck. Engraved by Pether, 1766, from a picture in the collection of the Duke of Newcastle. Described from the print.

399. A Man, styled "A Polander," with a thin visage, represented in a profile view, having dark bushy hair falling on his shoulders. He has on a fur cap decked with feathers, and a mantle lined with fur; a gorget, and a gold chain embellish his dress. Engraved by J. Van Vliet, and described from the print.

400. An old Man, styled "Mahomed." He has a wrinkled face, with mustacheos and a tuft of beard, and is seen in nearly a front view, having on a turban decked with jewels, a tassel of hair, and a fur robe which envelopes the body. Engraved by F. L. D. Coartres, under the above title, and described from the print.—See also No. 388, p. 135.

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401. A young Man, of a simple countenance, with the mouth slightly open, and the hair parted in front, wearing a low cap put airily on one side, and a close doublet, showing a small portion of the shirt; an ornament is suspended in front. Engraved anonymous, and described from the print.

402. A Man about sixty years of age, of a strongly-marked intelligent countenance, mustacheos, a tuft of beard, and short curling hair. He is represented in a front view, dressed in a cloak, and adorned with a medal attached to a gold chain. Engraved by Schmidt, in 1768, and described from the print.

403. A Man, styled "Rembrandt's Father," with a strongly-featured face, and a short shaggy beard, represented in a front view, having on a large slouched hat, a doublet buttoned in front, and a small pendent white collar. Engraved by Greenwood, from a picture belonging to William Baillie, Esq., and described from the print. J. de Frey has engraved a print which corresponds with the preceding.

404. An aged Jew Rabbi, represented in a profile view, with his hands united in front. He has on a large turban-shaped cap, adorned with pearls, and wears an embroidered dark vest, a plaited shirt, and a cloak. Engraved by A. Riedel, and also by Schultz, with the vest light. Described from the print.

Priesler has engraved a print of an old Man with a gray beard and a bald head.

405. An aged Jew Rabbi, with a large gray beard, seen in a profile view, seated, leaning his elbow on a covered table, with his hands united in front. He wears a large high turban

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cap, and a black velvet cloak over a coat with embroidered sleeves. Some books are on a shelf in the back-ground. Engraved in mezzotinto by M^cArdell, and described from the print.

A print corresponding with this description is finely engraved in mezzotinto by M. Pether.

406. A Man bending down with age, represented in a profile view. He has on a turban over a cap, with lappets and tassels, and wears a fur cloak. Engraved by A. Riedel, 1755, and described from the print.

407. An elderly Man, with an intelligent countenance and a large bushy beard, portrayed in nearly a front view. He has on a velvet cap, and a dark-coloured cloak, and is adorned with two gold chains, only a small portion of which are seen. Engraved by Riedel, and described from the print.

W. Vaillant has engraved in mezzotinto an old man's head, seen in a front view, having a long beard, and wearing a cap on his head. The same is also engraved by P. V. S. F.

408. A Man about forty years of age, with mustacheos and a tuft of beard, represented in nearly a front view. He has on a large point-lace frill, which covers a striped velvet dress. Dated 1633. Engraved by Riedel, and described from the print.

409. A Man about fifty-five years of age, of an expressive countenance, seen in nearly a profile view, holding a book in his hand, to which his attention is directed. He has on a large hat and a close doublet. Engraved by Debricourt, from a picture in the collection of the Marquis Gerini.

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410. A Turk, or Armenian Merchant, habited in the costume of his country, consisting of a small turban, an embroidered coat, buttoned in front and girt with a sash, and a cloak lined with fur. He is seen full length, with a cane in one hand, and the other placed on his hip. Engraved by G. Longhi, and described from the print.

411. *Le Père de la Fiancée.* A gentleman of middle age, with a full bushy beard, having on a velvet cap, and a large mantle lined with fur over a close vest, which is attached on the breast by a gold clasp, seated, with a writing desk before him, and a pen in his hand; the other hand rests on the table. Engraved by F. G. Schmidt, from a picture then in the collection of the Count de Kamcke, 1770, under the above title, and described from the print.

412. A Man, styled "Rembrandt's Servant." His strongly-marked countenance is represented in nearly a front view, and inclining a little downwards; one arm rests on a table, and a long wand stands up between that arm and his body. His dress consists of a fur cap with a white band round it, a close vest, and a jacket; a small portion of the shirt is visible. Engraved by Kellerhoven, from a picture at Munich, and described from the print.

413. A Turk, of a fine animated countenance, and a dark bushy beard, portrayed in a front view, holding a cane in one hand, while the other is placed on his belt. His dress consists of a rich turban decked with an egret, and a fur cloak, attached in front by a gold chain and clasp; a chain of the same metal adorns his breast. Engraved by Schmidt, 1756, from a picture then in the cabinet of Godskoffsky, and described from the print.

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414. A Gentleman, entitled "Philip, Count Horn." He is represented in a three-quarter view, with the head inclining a little to one side, having on a cap, and a mantle over one shoulder, and decked with a steel gorget and a gold chain. Engraved by Cipriani, and described from the print.

415. A Jew Merchant, about fifty-five years of age, of a thinish countenance and sallow complexion, represented in a three-quarter view, seated, grasping with the right hand a cane, and resting the left on the top of it. His dress consists of a gray striped and speckled silk vest, with full puckered and slashed sleeves, and a fur cloak, which conceals the left shoulder and arm, and passes round the loins; a large brown cap, bordered with dark fur, covers his head, and a tawny yellow mantle hangs on the back of his chair. He appears to have just returned from 'change, and having seated himself, is musing on the nature and prospects of his bargains. This very excellent portrait combines with great truth of expression, unusual depth and richness of colouring, and admirable breadth and firmness of handling. Engraved by John Burnett, J. Rogers, and G. Shenton.

Presented, with many other fine pictures, to the Nation, by the late Sir G. Beaumont, Bart., and now in the National Gallery.

4 ft. 6 in. by 3 ft. 4 in.—C. Worth 500 gs.

416. A Man about twenty-five years of age, seen in nearly a front view, with the face suffused in half tone. He has bushy hair, and wears a dark velvet cap, and a fur mantle, under which the hand is visible. Engraved by Schmidt, and described from the print.

417. Two men seated, in conversation; one of them, wearing a cap on a bald head, and a large cloak, which covers one shoulder, and falls over the back of his chair, is seated, with

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his back to the spectator, while the other is seen in a front view, leaning both hands on a table, upon which are a large book open, and others closed. Engraved by R. Basset, and described from the print.

418. A Rabbi with the Pentateuch. This portrait represents a man about thirty years of age, without a beard, and seen in a three-quarter view, seated, holding with both hands the pentateuch, enclosed in a splendid case. His dress consists of a large velvet cap, and a silk cloak, which conceals the greater portion of his under garments. A gold chain, to which is appended a medal, adorns the neck. Engraved by J. G. Haid, 1765, and described from the print.

5 ft. 7 in. by 3 ft.—C.

419. A portly Man, with a short beard, seen in a three-quarter view. He has on a black velvet cap, and is habited in an embroidered vest and shirt, and a large cloak, and is adorned with a rich gold chain, which crosses the body. Signed, and dated 1632. Engraved in mezzotinto by N. P. B., 1747.

420. A Military Man, represented in a three-quarter view, wearing a dark velvet cap, bordered with gold lace, put sideways on his head, and armed with a cuirass, most of which is concealed by a large cloak; he has a pearl suspended to his ear. Engraved in mezzotinto by G. Graham, and described from the print.

421. An elderly Man, with a gray beard, represented in a front view, with a coif on his head, and wearing a large cloak. He is seated, with a closed book in his hand, between the leaves

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of which his fingers are introduced, and he rests it on his knee; the other hand is placed on a covered table. Through an archway in the back-ground are seen some distant buildings. Etched by Schmidt, and described from the print.

422. A Youth, represented in nearly a front view, having on a velvet cap, decked with an egret feather, and a cloak, which covers in part a kind of shawl wrapt round his neck; a rich chain, inlaid with jewels, adorns his breast. Engraved anonymous, and described from the print.

423. A Youth, about sixteen years of age, represented in nearly a profile view, having on a slouched velvet cap, and wearing a dark dress, relieved by an open pendent white collar. Engraved in 1770, by A. L. Steen, from a picture then in the possession of M. Gollf, at Leipsic. Described from the print.

424. An old Man reading by the light of a lamp. He is represented in nearly a profile view, with spectacles on, seated, leaning his head on his hand, with a large book lying open on a table before him. He has on a black cap, and wears a dress of a similar colour. An hour glass, an open box, and other objects, are on the table. Engraved by J. de Frey, and described from the print.

425. A Soldier about fifty years of age, having a long thin face and strong features, with a small beard and mustacheos, seen in a front view. He has on a high velvet cap with a gold band, and wears a steel gorget, and a fur cloak over one shoulder, which covers half his body. Engraved by Boetius, and described from the print.

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426. A portly Man about thirty-six years of age, with mustacheos and a tuft of beard, represented in a three-quarter view. A velvet cap, of a curious broken form, covers his head, and the rest of his dress consists of a white puckered shirt, a vest, and a mantle thrown over his shoulders. A medal suspended to a gold chain hangs in front. Engraved by C. G. Schultze, 1769, and described from the print.

427. An old Man, with a bushy beard, seen in nearly a front view, having on a dark velvet cap with a gold band, and a cloak, between the opening of which is perceived a double gold chain. Engraved by C. G. Schultze, 1775, and described from the print.

428. A Jew Merchant, represented in a three-quarter view. He has a gray beard, and wears a brown cap decked with a feather, a doublet of a rich yellowish hue, and a black cloak, which is fastened in front by a gold band, and is seen seated in an arm-chair, holding a staff with both hands, and apparently listening to some one. Engraved by Kellerhoven.

4 ft. 1½ in. by 3 ft. 1½ in.—C.

Now in the Public Gallery at Munich.

429. A young Man, seen in a front view, having on a large hat, and habited in a black silk cloak and a full pendent ruff. He is represented standing, with the right hand placed on his breast, and the left holding his gloves.

3 ft. 6½ in. by 3 ft. 1½ in.—C.

Now in the Public Gallery at Munich.

430. The Birth-day Salutation. This capital picture exhibits a gentleman and a lady; the former of whom, having the appearance of being nearly sixty years of age, and habited in

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a yellow dress with richly embroidered sleeves, is bending forward to embrace the lady, who stands in nearly a front view, with her hands on her waist. Her attire consists of a crimson silk gown, a lace frill and ruffles, and muslin scarf, with pearl necklace, and other jewels. A pot of flowers is faintly indicated in the back-ground. This picture is painted with astonishing freedom and mastery of hand, and with a prodigality of colour and brilliancy of hues, rarely exceeded by the master. In its execution may be discovered the application of the colour with the palette knife, the thumb, the dry stick, and the broad spreading brush. He has seldom produced any thing finer in portraiture than the character and expression of the gentleman; but the lady has not been attended with the like success. It was evidently painted towards the close of the artist's life, and he appears not to have entirely finished it, or to have contemplated some alteration, for the form of a poodle dog may be traced through the glazed shadow on the right and front of the picture. Signed, and dated; but the last two figures of the date have been cut off.

Purchased by the Writer, of De Heer Vaillant, at Amsterdam, in 1825, for 5000 *flo.*, and now in the collection of De Heer Vander Hoop.

4 ft. by 5 ft. 5 in.—C.

431. A Man, about forty years of age, without a beard, seen in nearly a front view, with the head inclining to one side, and slightly bent forward. He has on a high turban-shaped cap, and is enveloped in a fur mantle, leaving visible only a small portion of the vest and plaited shirt. Engraved (oval) by Moreau, in the Poulain Gallery.

6 in. by 4½ in.—P.

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432. A Gentleman about thirty years of age, seen in a three-quarter view, with his head inclining to the right shoulder. He has on a large hat decked with ribbons, a dark vest with small buttons, a large coat, and a plain pendent white collar. His occupation appears to be the arts, for he holds with both hands a kind of sketch book, and a portcrayon is between the fingers of his right hand. Engraved in a superior manner by Saye, and described from the print.

This is probably the picture which was sold under the denomination of "The Artist," in the collection of Lord Kinnaird, in 1813, for 200 *gs.*

433. A Turk, represented in a front view, whole length, standing, with one hand on his hip, and holding in the other a long pipe, the bowl of which touches the ground. He has on a turban, and wears an embroidered coat, with a scarf round his waist, and a cloak lined with fur. Engraved by Longhi, and described from the print.

434. A Gentleman near forty years of age, seen in a front view, having a small tuft of beard, and mustacheos. He has on a flat velvet cap, and a cloak which conceals nearly the whole of his vest, leaving space only for a medal, which is attached to a chain round his neck. Engraved by Riedel, and described from the print.

435. A Bust Portrait of a very aged Man, seen in nearly a front view, with a large beard, and having a black coif on his head. Engraved by Picart, under the title of *Lucien Antenogrec*. Described from the print.

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436. An aged Man, with a bald head and a white beard, represented in nearly a profile view, wearing a large cloak over his shoulders. Engraved by Richard Houston, and described from the print.

437. An aged Rabbi, with a very large beard, represented in a front view. He has on a wide velvet cap, and an ample cloak bordered with fur over a dark silk vest. The hands appear to unite in front. Dated 1646. Engraved by William Baillie, and described from the print.

A print corresponding with the preceding is also engraved anonymous.

438. A Gentleman about thirty-five years of age, having a fine oval countenance, with mustacheos, and long flowing hair. He is seen in a three-quarter view, with a black velvet cap on his head, decked with a string of jewels, and his dress consists of a plain vest, a neatly-plaited shirt with a small edging, and a large black cloak. The back-ground is composed of a curtain, and the interior of a large room. Engraved in an oval, anonymous. Described from the print.

439. An old Man, with a gray beard and frizzled hair, represented in a three-quarter view, habited in a close plain dark dress. Dated 1639. Engraved (oval) by J. Longhi, and described from the print.

440. A Gentleman about fifty years of age, having the appearance of being a councillor. He has a short curling beard, and is seen in a three-quarter view, with a black cap or coif on his head. His dress consists of a close black doublet,

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a cloak lined with fur, and a full plaited ruff. He appears to be standing, holding his cloak in front with one hand, which contains a glove, and the other hand is placed on his breast; his hat, and an open book, are on the table. Engraved by G. Longhi, and described from the print.

441. An elderly Man, represented in a front view, having a short square-shaped beard, seated at a table, holding his spectacles in one hand, and an instrument like a portcrayon in the other, and resting them both on the table, with a large sheet of paper under them. He wears a small black cap, a mantle lined with fur, and a shawl round his neck. Engraved by J. G. Hertel, and described from the print.

442. A robust Man, about thirty-five years of age, with the face seen in nearly a front view, and the body in profile. He has bushy hair, and wears a small velvet cap, a close coat, with a tag on the shoulder, and a scarf round the neck. Dated 1633. Etched apparently by Worledge, and described from the print.

443. A young Man, represented in nearly a front view, having scanty mustacheos and bushy hair, wearing a black velvet cap, a fur cloak, and a white shirt, only a small portion of which is seen. Engraved by J. F. Schroter, 1790, and described from the print.

444. A Military Officer, near thirty years of age, having a thin face and mustacheos, represented in a three-quarter view. His dress consists of a black cap and feather, an embroidered vest over a cuirass, and a large cloak lined with fur. One hand

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is raised in front of his body, the other is perceived by the projection of his mantle. Engraved by Riedel, 1755, and by J. G. Hertel; the same is also etched by Schultze. Described from the print.

445. A young Gentleman, represented in a three-quarter view, having bushy hair, and wearing a small velvet cap, decked with pearls and a high feather: the rest of his dress consists of a striped scarf round his neck, showing only a small portion of his shirt, and a cloak, which is relieved by a rich antique chain, to which is appended a medal. Engraved by R. Cooper, from a picture now in the collection of the Duke of Buckingham. Described from the print.

446. A Jew Rabbi, represented in nearly a front view. He has thick bushy hair, and wears a high slouched hat, decked with jewels and a feather: the rest of his dress consists of an embroidered vest, and a very full cloak. He is seated, holding a walking stick with both hands, the under one having only the fingers on it. Engraved by Cooper, from a picture then in the collection of the Duke of Buckingham.

447. A Jew Rabbi, of a venerable appearance, having a large bushy gray beard. He is seen in a front view, wearing a high cap, with a full crown, of a dark colour, and adorned in front with gold ornaments. His vest is also relieved by a gold chain, and a kind of fringed belt, and a dark cloak covers the shoulders. This is a well-studied production.

2 ft. 4 in. by 1 ft. 9½ in.—P.

Now in the collection of the Earl of Derby.

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448. A Portrait of a young Gentleman, wearing a cap decked with a feather, is engraved by W. P. Leeuw.

449. A Gentleman about fifty years of age, with a remarkably fat face, seen in a three-quarter view. He has thick bushy hair, and wears a dark velvet cap, and a cloak bordered with fur, which conceals his vest, and only leaves visible a small portion of his shirt. Engraved by Houston, styled "The Burgomaster Six," and described from the print.

W. Vaillant has engraved a portrait, styled "John Six."

450. An old Man, with a thick beard, represented in a three-quarter view, seated at a table, holding a pen in one hand, and resting his head thoughtfully on the other. He has on a fur cap and a coat. A closed book and some papers lie on the table, and a pile of books is placed at the side, with an hour glass on the top of them. Etched by B. Wilson, and described from the print.

451. A Gentleman about fifty years of age, having the appearance of being a wealthy Jew merchant. His fine intelligent countenance is seen in a three-quarter view. He has thick curling hair, a gray bushy beard, and mustacheos: a rich velvet cap is put sideways on his head, and his dress consists of a very full velvet mantle over a close vest, in front of which is suspended a gold chain, with a rich ornament attached to it. One hand, having a glove on it, and holding the fellow, supports his mantle, and the other hand retains a cane between the fingers, the arm resting on a pedestal. This is a picture of the highest excellence. Engraved by F. Tanje.

3 ft. 5 in. by 2 ft. 10 in.—C.

Now in the Dresden Gallery.

Worth 450 gs.

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452. A young Officer, with a full face, seen in a three-quarter view. He has on a hat decked with a feather, and wears a blue mantle over a cuirass. Engraved by Tanje.

2 ft. 9 in. by 2 ft.—C.

Now in the Dresden Gallery.

Worth 150 gs.

453. A Gentleman of a middle age, dressed in a velvet cap, and a mantle, holding a book in his hand. This admirable portrait is dated 1654.

3 ft. 6½ in. by 2 ft. 9 in.—P.

Now in the Dresden Gallery.

Worth 350 gs.

454. A Gentleman, represented in nearly a front view, seated, resting his right arm on the elbow of his chair. He is dressed in a dark-coloured mantle and a fur cap.

3 ft. 2 in. by 2 ft. 3 in.—C.

Now in the Dresden Gallery.

Worth 200l.

455. A venerable Man, with a large gray beard, and having a velvet cap on his head, seated at a table, holding his spectacles in his right hand, and a metal tube in the other.

Hertel has engraved a print corresponding with the preceding.

3 ft. 10 in. by 3 ft. 1 in.—C.

Now in the Dresden Gallery.

Worth 300 gs.

456. A Military Gentleman about fifty-six years of age, of an animated countenance, represented in nearly a front view. His dress consists of a large cap decked with feathers, a steel gorget over a richly-worked vest, and a large cloak; a gold ornament is suspended to an antique chain in front. He

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appears to be standing, with one hand on the top of a staff; the other hand is concealed by the cloak. Engraved in mezzotinto, anonymous, and again, of a smaller size. Described from the print.

457. An old Man, holding a cane in his right hand, and a glove in his left. He has on a cap, and wears a cloak, relieved by a gold chain. Engraved by Dansell, and described from the print. The same is also engraved in reverse.

458. De Witt. A Portrait so styled is engraved in mezzotinto by J. G. Haid, 1765, from a picture then in the collection of H. Isaacs, Esq.

459. A Bust Portrait of an old Man, seen in nearly a front view, with a long beard, and having on a large cap. Engraved in mezzotinto by T. Watson, from a picture in the collection of the Duke of Argyle.

There is a print engraved by J. Watson, corresponding with the preceding, with the exception that, instead of a cap, he has on a large hat.

460. An Officer, represented in a profile view, having on a fur cap decked with feathers. Etched by Van Vliet, 1631. Described from Daulby.

461. Philon the Jew. An old man, represented in a three-quarter view, having a fur cap on, with a scarf round the bottom of it, and dressed in a silk vest and a full mantle. Engraved by Van Vliet, 1633.

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462. A Soldier, clad in armour, mounted on a horse richly caparisoned. Engraved by Lievens.

463. *L'Ami de Rembrandt.* A Print bearing this title is engraved by Romanet, from a picture then in the possession of M. Frey.

464. An Officer about twenty-eight years of age, seen in nearly a front view, having a dark beard and mustacheos. He has on a black cap, of a singular form, decked with two feathers, and wears a very dark-coloured dress, relieved by a steel gorget and a gold chain. Painted in the artist's finished manner.

2 ft. 3½ in. by 1 ft. 8½ in.—P.

Now in the possession of Madame Dansart, at Brussels.

465. A gentleman about twenty-two years of age, seen in a front view, with his head uncovered, and having long curling hair. He appears to be standing, with one hand tucked in the breast of his cloak; the other is not visible. Engraved by J. G. Janota, from a picture in the Lichtenstein Gallery, and described from the print.

466. A Jew about fifty-five years of age, seen in nearly a profile view, having a shaggy beard. He has on a slashed slouch velvet cap decked with a feather; a scarf is thrown over his shoulders, and his breast is decorated with gold chains united by a ring in front; a fur cloak envelopes his loins and covers his knees. He is seated, with one hand placed on his hip, and the other raised across his body, in a position, combined with an apparent sudden turn of his head, which indicates that he is speaking to some one. Engraved by J. de Frey, 1796, and described from the print.

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467. An old Man, wearing a large slouched hat and a dark-coloured cloak, and having a collar of pearls round his neck.

2 ft. 11 in. by 2 ft. 6 in.—C.

Now in the Dresden Gallery.

468. A Gentleman, of a dignified air, about thirty-five years of age, represented in a front view. He is habited in a black dress, relieved by a white lace collar. This clever portrait is painted in the artist's finished manner, and is dated 1633.

2 ft. 4½ in. by 1 ft. 10 in.—P. (*oval.*)

Now in the Dresden Gallery.

Worth 160 gs.

469. An Officer, with a smiling countenance, wearing a gorget, and otherways suitably habited. Engraved by Van Vliet. Described from Daulby.

470. A Gentleman, represented in a three-quarter view, having frizzled hair. Engraved by Van Vliet, 1634.

471. Portrait of N. Butner. Engraved by J. Greenwood.

472. Portrait of Moses Henriques, a Portuguese Jew. Engraved anonymous.

473. A Gentleman about thirty years of age, seen in a profile view. He has thin mustacheos, and bushy frizzled hair, and wears a velvet cap decked with pearls and a feather, a striped scarf round the neck, and a richly-embossed gold ornament round the shoulders and breast over a dark cloak, between which is perceived some gold cords passing obliquely across his vest. Engraved, *Rembt. invent.* Described from the print.

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474. *Le Vieillard Atrabilaire.* He is seen in a front view, with a large forked gray beard, and mustacheos. A plain small cap covers his head, and a black cloak envelopes his body; no collar is visible. Engraved by De Marcenay, and described from the print. See No. 249, p. 95.

475. A Man about fifty-five years of age, with a beard, represented in nearly a profile view, having on a large slouched hat, a dark doublet puckered at the shoulders, but no collar, seated, reading a book which he holds with one hand. Engraved by J. L. Krafft, and described from the print.

476. Menassah Ben Israel, when about thirty-five years of age, seen in a front view, with a beard and mustacheos. He wears a large turned-up hat, a plain doublet buttoned in front, and a cloak relieved by a broad square white pendent collar. Dated 1636. Engraved in an oval, by J. G. Hertel, and copied square, in reverse, anonymous.

477. Admiral Van Tromp. A portly man, of a strongly-marked countenance, represented in a three-quarter view, having mustacheos, and curling bushy hair, and wearing a large pearl in his ear. He has on a slouched velvet cap with a gold edging, and a large cloak, under which is seen a portion of his armour, and a gold chain. Engraved in mezzotinto by G. Graham.

478. A portly young Man, with mustacheos, seen in a three-quarter view, wearing a large slouched hat, and a close doublet buttoned in front, and relieved by a white pendent frill. Etched in a spirited manner by Riedel, and described from the print.

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479. A Man about forty years of age, of a strongly marked countenance, seen in a three-quarter view. He has on a mezetin cap, and a cloak, which envelopes his body, and leaves only a small portion of his vest, and of two gold chains, visible. Engraved by the Chevalier Claussens, and described from the print.

480. A young Officer, represented in a three-quarter view, having on a large cap, of a singularly broken form, and decked with a feather behind. He wears a large cloak, which conceals a portion of his steel gorget, and which the hands appear to hold up in folds in front. Engraved by J. L. Kraaft, and described from the print.

481. A Jew about fifty-five years of age, seen in a three-quarter view, having a small pointed beard and mustacheos, and curling bushy hair. A large slouched hat covers his head, a full plaited ruff falls over his shoulders, and conceals a great portion of a close plain vest, which is buttoned in front. Engraved in mezzotinto by J. Stolker. Described from the print.

482. A young man, represented leaning on a pedestal. Engraved by Surugue.

483. Portrait of Jeremiah Decker. Engraved in mezzotinto by Arent Van Halen.

484. *L'Ingénieu Anglois.* A portrait so styled is etched in an oval, with arms and a cypher at the top corners.

485. A Bust Portrait of a Man in a mezetin cap. Rembrandt, e. f.

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486. A Gentleman about thirty-five years of age, of a good-humoured countenance, seen in a front view. He is habited in a black-figured silk vest, a full white ruff, and a cloak over the left shoulder, the latter of which he holds with the left hand, while the right is extended in a position denoting him to be addressing some one.

3 ft. by 2 ft. 2 in.—C.

Now in the Belvidere Palace, at Vienna.

Worth 150 gs.

487. A Gentleman, said to be a Mr. Elison, a dissenting minister. He is represented seated at a table, writing. Size of life.

Now in a private collection at Yarmouth.

488. A Gentleman about forty years of age, of rather a full face, and a severe expression of countenance, seen in a three-quarter view; he has short black hair and tawny-colour mustacheos, and is dressed in a dark-gray speckled vest with full sleeves, the greater part of which is concealed by a large pendent collar with a broad point lace edging, and a quadruple gold chain adorns his breast. No hands are visible. This fine portrait is painted in the artist's firm and vigorous style.

2 ft. 5 in. by 2 ft.—(about.) (oval.)

Now in the collection of the Right Hon. Sir Robert Peel, Bart.

 PORTRAITS OF WOMEN.

489. A YOUNG Lady, styled "The Artist's Wife." She is represented in a profile view, wearing a crimson velvet hat, adorned with feathers, and a silk robe of a similar colour, with brown hanging sleeves, a richly-worked lace neckerchief, pearl necklace, and ear-rings. She appears to be standing, with her hands crossed in front, one of which holds the hem of a fur mantle thrown over her shoulder. This is a picture of uncommon beauty. Engraved in the Musée Français, by Oortman.

Removed from the Louvre in 1815, and now in the Gallery at Hesse Cassel.

3 ft. 10 in. by 3 ft. 2 in.—C. Worth 500 gs.

490. The Artist's Mother, when about eighty-three years of age, having a portly and strongly-featured countenance, seen in nearly a front view. She has on a white cap, of the ancient Dutch form, a dark gown, and a large white ruff. This well-coloured and vigorous work of art is signed, and dated 1634. Engraved in mezzotinto by J. Stolker, and in line by J. de Frey.

2 ft. 2 in. by 1 ft. 10 in.—P. (*oval.*)

Collection of the Chevalier Erard, 1832. (bt. in.) 4000 fs. 160l.

——— the same proprietor, 1833. . . . 210 gs.

Now in the collection of William Wells, Esq., Redleaf.

491. The Artist's Mother. She is represented sitting in a chair, with a closed book in her lap, which she appears to have just ceased reading, and having removed the spectacles

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from her eyes, holds them in her hands, and appears to be meditating on what she has read. Dated 1643.

1 ft. 10 in. by 1 ft. 6 in.—P.

Collection of M. Julienne, . 1767. 2401 fs. (with Comp.) 96l.

———— Sir Wm. Hamilton, 1801. 49 gs.

492. Rembrandt's Mother, wearing a hood, and a fur cloak, represented in nearly a profile view, with her eyes closed, and her hands united as if she were praying, is engraved by G. F. Schmidt, from a picture then in the collection of the Sieur Godskoffsky.

493. The Jewish Bride, said to be a portrait of the artist's wife, a young lady of fair complexion, and light hair falling in tresses on her shoulders: her brows are decked with a chaplet of flowers, and a veil, attached to the crown of her head, falls tastefully behind her neck. Her dress is of the richest and most costly description: she holds a cluster of flowers in one hand, and a wand entwined with sprigs in the other. Engraved by Pether, in 1763, and then in the possession of William Fortescue, Esq.

4 ft. 7 in. by 3 ft. 9 in.—C.

Collection of the Duc de Tallard, 1756. . 602 fs. 24l.

Now in the collection of the Duke of Buccleugh, at Dalkeith.

Worth 600l.

494. The Jewish Bride. A Lady of a fair and portly countenance, attired in a crimson velvet robe, embroidered with gold, and adorned at the bosom with jewels; her head is also decked with a bandelet of gold, and a feather. She is seated, with her right hand placed on her bodice, and the left on the elbow of her chair. Behind her stands an elderly

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woman, arranging her hair; and near her is placed a table, on which are the various objects belonging to a lady's toilet. Painted in the artist's careful manner. Dated 1632.

3 ft. 7½ in. by 3 ft. 1 in.—C.

Collection of Madame Bandeville, 1787. . 1800 *fs.* — 72*l.*

———— Lord Rendlesham, . 1806. (bought in) 350 *gs.*

Same collection, 1806. 200 *gs.*

Collection of the Earl of Mulgrave, 1832. (Mr. Christie) 115 *gs.*

Bought by Mr. Segulier.

Exhibited in the British Gallery in 1818.

495. A Portrait, styled "Rembrandt's Wife," was sold in the collection of De Heer Jan Six, in 1702, for 510 *fl.*, 45*l.*

496. A lady about thirty-three years of age, of a fair complexion and oval face, seen in nearly a front view. She has light hair turned up in front, and wears a small white cap fringed with white lace; the rest of her attire consists of a large white ruff, and a black figured silk gown. Signed, and dated 1631. A carefully-finished picture.

2 ft. 1 in. by 1 ft. 6 in.—P. (*about.*) (*oval.*)

Now in the possession of M. De la Hante, at Paris.

497. A Lady about thirty-seven years of age, having an oval face, represented in nearly a front view. She has on a white cap, and wears a very large full ruff, edged with lace, and a black silk dress, and is adorned with a cluster of gold chains, suspended round the neck, and reaching down to the bodice. Dated 1633.

2 ft. 1 in. by 2 ft.—P. (*about.*) (*oval.*)

Now in the possession of De Heer Roos, for sale. Price 500 *fl.*, 45*l.*

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498. A Portrait, styled "The Princess of Nassau." She is elegantly attired, and represented standing, holding a flower in one hand, and resting the other on a stone pedestal.

2 ft. 8 in. by 2 ft. 2 in.—C.

Collection of M. Aved, . . . Paris, 1766. . . 899 fs. 36l.

499 & 500. A Pair. Portraits of two Ladies; one is represented in a front view, the other in a three-quarter position.

1 ft. 10 in. by 1 ft. 4 in.—P. (*oval.*)

Collection of M. Julienne, . . . 1767. . . 1212 fs. 48l.

501. A Lady, attired in a black dress bordered with fur, and a full white ruff, seated in an arm-chair, with one hand placed on the other on her lap.

2 ft. 1 $\frac{1}{4}$ in. by 1 ft. 7 in.—P.

Collection of M. Julienne, . . . 1767. . . 1155 fs. 46l.

Exhibited in the British Gallery in 1829.

Now in the collection of N. W. Ridley Colborne, Esq.

502. The Artist's Wife, represented in nearly a front view, attired in a richly-embroidered dress, and a gold chain round her neck, her head adorned with feathers, and a veil falling around her shoulders. Signed, and dated 1632. Engraved by Read, 1776; styled "The Dutch Lady."

1 ft. 10 in. by 1 ft. 6 in.—P. (*oval.*)

Sold with a companion in the

Collection of M. de Gaignat, . . . 1768. . . 1501 fs. 60l.

——— M. de Calonne, . . . 1788. (pair) 3407 fs. 136l.

——— the Duc de Praslin 1793. (sep.) 1601 fs. 64l.

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503. A Lady about thirty-six years of age, of a thin countenance, seen in a bare three-quarter view. She wears a small white lace cap, and the rest of her dress consists of a black figured silk gown, a yellow bodice embroidered with flowers, a full plaited white ruff, and a lace neckerchief and ruffles. She is represented standing, resting the left hand on a table, while the right is raised across her bodice. Her expression and gesture indicate her to be speaking to some one. This beautiful portrait is signed, and dated 1642.

3 ft. 6 in. by 3 ft.—C.

Collection of M. Julienne, . . . 1767. . 1850 fs. 74l.

———— M. L'Abbé Geviny, . 1779. . 3742 fs. 150l.

Bought by the Writer of a dealer in Paris*, in 1822, for 5000 fs., 200l.

Exhibited in the British Gallery in 1829.

Now in the collection of the Right Hon. Lord Wharncliffe.

504. A Lady, elegantly attired in an embroidered dress, and a large lace frill round her neck, seated, holding an agrafe of diamonds and pearls in her hand.

2 ft. 3 in. by 1 ft. 9 in.—P.

Sold with a companion in the collection of De Heer Braamcamp, in 1771, for 325 fs., 22l.

* After the Writer had purchased the picture, he discovered the name of Govert Flenk on it, the cause of which instantly struck him; but concealing his suspicions, he jokingly accused the dealer of having imposed upon him; to which he replied, that he would instantly remove all doubt as to who was the master, and taking a piece of cotton dipped in spirits, passed it lightly over the fictitious name, and it disappeared; it having been placed there for the purpose of inducing the owner to sell it as being unworthy his collection.

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505. A Lady in years, attired in a black robe, a brown mantle, and a white ruff. She is seated, and appears to have just ceased reading, as a book lies closed on her lap, and she has removed the spectacles from her eyes, and still holds them in her hand.

3 ft. 5 in. by 2 ft. 11 in.—C.

Collection of M. Thelleyson,	. . .	1777.	. .	1300 fs.	52l.
———— an Artist,	. . .	1783.	. .	1500 fs.	60l.
———— M. Montesquieu,	. . .	1788.	. .	2500 fs.	100l.
———— M. de Calonne,	. . .	1795.			100l.

506. Rembrandt's Servant, an old and very ordinary person, dressed in the common attire of a domestic. She is styled in the French catalogues *La Crasseuse*. This is the picture mentioned by De Piles, and is the one referred to by another writer, as being so deceptively painted, that when placed in the artist's window, it was for some time mistaken for the real person.

2 ft. 6 in. by 2 ft.—C.

Collection of M. Blondel de Gagny,	1777.	. .	6000 fs.	240l.
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507. A Lady, of a fair complexion, and light frizzled hair, decked with pearls and a bunch of ribbons, represented in a front view, dressed in a black figured silk gown, a rich point lace kerchief, and a bow on the left shoulder; from this bow a double row of pearls is suspended, the end of which is attached to a brooch on the bosom: she is also adorned with a pearl necklace and ear jewels. Painted in the artist's finished manner, in 1632. Engraved in the Stafford Gallery.

2 ft. 3½ in. by 1 ft. 9 in.—P. (oval.)

Collection of the Comte de Merle,	. . .	1782.	. .	1500 fs.	60l.
———— M. Destouches,	. . .	1794.	. .	1000 fs.	40l.

Now in the Bridgewater Collection, Lord F. Egerton.

1838 -
In the Collection
of E. W. Lake -
Esq. -
See description
of same Picture
at P. 186. No. -
594. -

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508. A pretty young Woman, with a wreath of flowers encircling her head, styled *La belle Jardinière*.

2 ft. 6 in. by 2 ft.—C.

Sold with a companion in the

Collection of Viscount Fontspertins, 1747. 2750 fs. (pair) 110*l*.

———— M. Blondel de Gagny, 1777. 680 fs. 27*l*.

509. A Lady, wearing a hat and feathers, and attired in a richly-embroidered dress, and adorned with jewels, represented in nearly a front view, standing, with her right hand leaning on a table.

3 ft. by 2 ft. 3 in.—P.

Collection of M. de Poulain, . . 1780. . 2570 fs. 103*l*.

510. A Lady, suitably attired, seated, with her right hand placed on her knee, and the left resting on the arm of her chair.

3 ft. 2 in. by 2 ft. 10 in.—C.

Sold with a companion, in the collection of M. de St. Foy, in 1782, for 2380 fs., 95*l*.

511. A Lady with a Fan in her Hand. This superlative portrait represents a lady of about thirty-five years of age, seen in a front view, having light hair, turned up in front, and falling in scanty ringlets at the sides. Her dress is composed of a black figured silk robe, attached in front by black ribbons, over a yellow bodice, and a rich point lace kerchief and ruffles to match: her ornaments consist of a pearl necklace and bracelets, a diamond brooch, and a head tiara. She is represented standing at a window, holding a splendid fan in her right hand, while the left is placed on the side of the window. Signed, and dated 1641.

3 ft. 5½ in. by 2 ft. 8½ in.—C.

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Imported in 1814, by Mr. Nieuwenhuys, and put up to sale at Mr. Christie's, when it was bought in for 790 *gs.* It was afterwards sold privately by the Writer, to Lord Charles Townshend, for 1000 *gs.*; at the sale of whose collection, in 1819, it was knocked down for 720 *gs.*, and purchased for His Majesty.

Exhibited in the British Gallery in 1826 and 1827.

Now in the collection of His Majesty.

512. A Lady, of a pleasing countenance, seen in nearly a front view, with her hair tastefully disposed, having a fur mantle over her shoulders, and a bracelet of pearls on her wrist.

2 ft. 4 in. by 1 ft. 11 in.—C.

Collection of the Count de Vaudreuil, 1784. . 1380 *fs.* 55*l.*

513. A Lady, represented in nearly a front view, with her hair tastefully arranged. Her dress consists of a black striped silk robe, with the sleeves turned up, and her bosom is adorned with a gold chain and jewels; the left hand is placed on the back of the right.

3 ft. 1 in. by 2 ft. 7 in.—C.

Sold with a companion, No. 264, in the collection of M. Cocklers, in 1789, for 9000 *fs.*, 360*l.*

514. A young Woman, represented in nearly a front view, standing, with a glove in her hand. She is attired in a black figured silk dress, and a large white ruff round her neck.

2 ft. 8 in. by 2 ft. 2 in.—C. (*about.*)

Collection anonymous, *Paris*, 1809. . . 3900 *fs.* 156*l.*

——— of Count Pourtales, 1826. (by Mr. Phillips) 200 *gs.*

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515. A young Woman, habited in the ancient Dutch costume, seated in a chair.

Collection of Lord Ossory, 1819. . . (by Mr. Christie) 151*l*.

516. An aged Lady, styled "The Artist's Grandmother," having the appearance of being upwards of eighty years of age, of a thin and withered countenance, seen in a front view. She has on a black velvet cap, which descends in a point on the forehead, and wears a full broad white ruff, and a plain black gown which is attached in front. The masterly breadth of the execution, and the astonishing effect of reality, together with the lady-like air which pervades this portrait, have ever recommended it to the admiration of the connoisseur. Signed, and dated 1660.

2 ft. 6 in. by 2 ft. 1 in.—C. (*arched.*)

Sold in the collection of Lord Charles Townshend, in 1819, for 220*gs*. On this occasion it was bought for the proprietor; at the sale of whose collection, in 1835, by Messrs. Christie and Manson, it was sold for 220*gs.*, and bought by the Writer.

Now in the collection of His Excellency the Baron Verstolk de Soelen.

517. An elderly Lady, styled "Rembrandt's Mother," having a round face and a pleasing expression. Her dress is composed of a brown hood over a white cap, a black silk gown, and a dark-coloured cloak lined with fur. She is seen in a front view, with the left hand enclosed in the right, resting on her lap, and her attention is studiously fixed on some object. Engraved by R. Earlom, in the Houghton Gallery, and valued in that collection at 300*l*.

2 ft. 10 in. by 2 ft. 4½ in.—C.

Now in the palace of the Hermitage, at St. Petersburg.

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518. A Lady, attired in the ancient Dutch costume.

This picture was formerly in the Hesse Cassel collection, and subsequently in that of Malmaison.

Collection of M. La Fontaine, . 1821. (Mr. Christie) 147 *gs.*

519. An elderly Lady, wearing a red scarf over her head, and having on a deep purple mantle embroidered with gold, and the bodice of her gown also richly worked, seated in nearly a front view, with a large book on her lap, which she appears to have just closed, and placed both hands on its cover. Her spectacles, and an inkstand, are on a table by her side. A most admirable portrait.

G. F. Schmidt has engraved a print corresponding with the preceding description.

2 *ft.* 1½ *in.* by 1 *ft.* 7 *in.*—P.

Now in the Palace of the Hermitage, at St. Petersburg.

Worth 400 *gs.*

520. A young Lady, attired in a black dress and adorned with a pearl necklace, and having on her head a black velvet cap.

2 *ft.* by 1 *ft.* 6 *in.*—P.

Sold with a companion, in the collection of the Duc de Praslin, in 1793, for 1101 *fs.*, 44*l.*

521. A Jewess, of a fair complexion and brown hair, represented in nearly a front view. She is attired in a richly-embroidered robe, and a purple velvet mantle, her bosom and neck are adorned with pearls and other jewels, and also a gold chain, the latter of which she holds with her right hand; her hair also is decked with pearls and a feather. Engraved by C. Corbut, in mezzotinto.

2 *ft.* by 1 *ft.* 6 *in.*—P.

Collection of the Duc de Praslin, . 1793. . 3001 *fs.* 120*l.*

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522. A young Lady, represented in nearly a front view, having her brows decked with a wreath of flowers. Her attire consists of an embroidered robe and a muslin scarf, and her neck and bosom adorned with pearls, and a gold chain.—*See also No. 508, p. 164.*

2 ft. by 1 ft. 6.—(*oval.*)

Collection of M. Destouches, . . . 1794. 451 fs. (Le Brun) 18l.

523. A young Lady, with a fair round face, seen in a front view, with sandy-colour hair, disposed in curls. She is attired in a black dress, embroidered with gold, and a rich white lace collar, which conceals the bosom.

1 ft. 10 in. by 1 ft. 4 in.—P.

Collection of M. Destouches, . . . 1794. . . 651 fs. 26l.

524. A Lady, of a fair complexion and oval face, represented in a three-quarter view; her light hair is turned back and decked with jewels. She has on a dark velvet gown, a tawny muslin kerchief, and her neck is adorned with ornaments. Engraved by Ingouf.

1 ft. 11 in. by 1 ft. 4½ in.—P. (*oval.*)

Collection of the Duc d'Orleans, 1795; sold privately, valued at 150l.

525. A young Woman.

Collection of Sir Joshua Reynolds, 1795. . . . 47 gs.

526. A young Woman, attired in a dark dress, and having her head adorned with a cap and feather, represented seated, with both hands placed on her lap. Etched in the small Le Brun collection.

2 ft. 5 in. by 2 ft. 1 in.

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527. A Portrait, styled "Rembrandt's Wife."

Collection of Baron Nagel, . . . 1795. 69 *gs.*

528. The Wife of Nicholas Berghem. She is seen in nearly a front view, having on a plain white cap, a dark-coloured gown, relieved by a broad plaited collar and ruffles, and she appears to be standing with both hands united on her waist. Signed, and dated 1644 or 7. Engraved by Schiavonetti.

2 *ft.* 8 *in.* by 2 *ft.* 2 *in.*—P.

Now in the collection of the Marquis of Westminster.

529. A Lady seated with a small book in her hand. Her dress consists of a plain white cap, a black silk gown, and a full plaited white ruff.

2 *ft.* 4 *in.* by 1 *ft.* 8 *in.*—P.

Collection of M. Tolozan, . . . 1801. . . 1380 *fs.* 55*l.*

530. A young Lady, represented in a profile view, with both hands placed on the waist in front. She has on a large crimson silk hat, adorned with feathers, and is attired in an elegant dress, with jewels and other ornaments at the neck and bosom.

3 *ft.* 9 *in.* by 3 *ft.* 3 *in.*—C.

There is an etching, by A. Pond, of a young Lady, seen in a profile view.

Collection of M. Robit, . . . 1801. . . 1001 *fs.* 40*l.*

Now in the collection of the late Sir Simon Clarke, Bart., valued to him at 200*l.*

531. A Lady, styled in the catalogue "A Bavarian Princess," and commended for the "surprising effect of light which pervades it."

Collection of — Crauford, Esq., 1801. (Mr. Christie) 70*l.*

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532. A young Woman, represented in a front view, leaning with both arms on the half-door of a house. Her dress consists of a plain brown gown, and two rows of coral adorn her neck. Signed, and dated 1645. Engraved by F. L. Geyser.

3 ft. 2 in. by 2 ft. 8 in.—C.

Collection of M. Robit, 1801. . 2500 fs. 100*l*.

— George Hibbert, Esq., 1829. (Mr. Christie.) 430*l*.

Exhibited in the British Gallery in 1818.

533. A Lady; half-length size.

Collection of T. Trumbull, Esq. . 1797. Worth 100 *gs*.

534. A Lady about thirty years of age, of a fair complexion and light hair, represented in nearly a front view, with the hands united, and holding a fan in her left hand; her hair is tastefully disposed, and adorned with feathers and jewels; and her dress consists of a reddish-brown mantle, bordered with fur, and a vest of a similar colour, her neck and bosom are embellished with pearls, a diamond brooch, and a gold chain. Both this and the companion, a sportsman, are of superlative excellence. *See* No. 293, p. 106.

3 ft. 8 in. by 3 ft. 2 in.—C.

Collection of M. Grand-Pré, 1809. 40,000 fs. (withdrawn) 1600*l*.

Exhibited in the British Gallery in 1815.

Now in the collection of the Marquis of Westminster.

535. An aged Lady, represented in a front view, having on a hood of a reddish-brown colour; her dress is also of a similar hue, but darker, and is relieved by a white kerchief: her hands appear to hold a muff. Engraved anonymous.

2 ft. 4 in. by 2 ft.—C. (*about.*)

Now in the Palace of the Hermitage, at St. Petersburg.

Worth 120*l*.

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536. A Lady about thirty-five years of age, of a plain but good-humoured countenance, seen in a front view. She has on a neat white cap, and is dressed in a black silk robe, a fur tippet, and a full white ruff, and is seated, with her hands united in front. An excellent portrait.

2 ft. 4 in. by 1 ft. 10 in.—P.

Now in the Palace of the Hermitage, at St. Petersburg.

Worth 200*l*.

537. A Lady with a Flower in her Hand. She appears to be about twenty-eight years of age, having a fair, oval countenance, seen in nearly a front view. Her dress consists of a black silk gown with white sleeves, a broad plain white neckerchief, and a plain white cap. She appears to have just risen from a chair, and is standing at the side of a table covered with a red cloth, on which she leans her left hand, while the right, holding a marigold, rests on the elbow of her chair. A book and two apples are on the table.

3 ft. 4 in. by 4 ft. 10 in.—C.

Now in the Palace of the Hermitage, at St. Petersburg.

Worth 400 *gs*.

538. A Lady about forty years of age, of a sallow complexion, seen in nearly a front view. She has on a black cap, which descends in a point over her forehead, and the remainder of her dress consists of a black silk gown, and a very large full-plaited white ruff. Signed, and dated 1639.

2 ft. 2 in. by 1 ft. 10 in.—P.

Now in the possession of Thomas Emmerson, Esq.

539. An elderly Woman, of a thin face, seen in a three-quarter view, wearing a yellowish-colour scarf on her head,

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and a red cloak over an olive gown. She is seated, with a book in her lap, which she appears to have just closed with her right hand. A small covered table stands by her.

4 ft. by 3 ft.—C. (*about.*)

Now in the Palace of the Hermitage, at St. Petersburg.

Worth 350 *gs.*

540. The Artist's Mother, when about sixty years of age, represented in nearly a profile view. She has on a plain white cap, and a brown cloak bordered with fur. A bust portrait, painted in the artist's finest manner.

1 ft. 9 in. by 1 ft. 2 in.—P. (*about.*)

Collection of the Prince Kaunitz, Vienna.

Imported by the Writer, and sold to the Hon. George John Vernon, at the sale of whose collection, in 1831, it was knocked down for 60 *gs.*

Now in the possession of the Right Hon. Lord Vernon.

541. An aged Woman, of a good-humoured and intelligent countenance, seen in nearly a front view. She has on a black bonnet, and wears a dress of a reddish-brown colour, relieved by a white neckerchief; seated, leaning both hands on a table. Painted in a slight and hasty manner, but with great vigour and effect.

3 ft. 4 in. by 2 ft. 8 in.—C.

Now in the Palace of the Hermitage, at St. Petersburg.

Worth 200*l.*

542. Rembrandt's Mother. This excellent portrait represents an aged woman, whose countenance still retains the rosy hue of health, attired in a red figured silk gown, a black velvet cloak lined with fur, and an embroidered scarf over her head. She is seated in nearly a front view, resting her elbow on her

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mantle, with a closed book under it, and her hand raised to her neck, holding between her fingers the pearls of her necklace; a large book stands open on the table, over which is suspended a curtain. Engraved by Edward Scerwen.

4 ft. 8 in. by 3 ft. 3 in.—C.

Now in the collection of the Right Hon. Earl Spencer, at Althorp.

543. A young Lady, represented in a profile view, wearing a hat decked with a bunch of flowers, and a loose whitish dress tied round the middle, having full sleeves, and a yellow skirt, which she holds up, with flowers in it.

A. Pond has etched a print corresponding with the preceding.

3 ft. by 3 ft.—C.

Now in the collection of the Right Hon. Earl Spencer.

544. A Lady of a fair complexion, about thirty-three years of age, seen in nearly a front view. A cap of a singular form, with lace edging, covers her head, and she wears a large ruff, a dark-coloured gown with tags at the shoulders, and the bodice is adorned with small gold buttons, and embroidered with gold ornaments. Painted in the artist's finished manner. Signed, and dated 1633.

2 ft. by 1 ft. 6 in.—P. (*oval.*)

Formerly in the collection of the Baron Lockhorst, at Rotterdam. Imported by Mr. Galli in 1826.

545. Madam Six, wife of the Burgomaster, when about forty-five years of age, with a round face, and ruddy complexion. She is seated in nearly a front view, with her left hand raised to her waist, and the right resting on the elbow of her chair. Her dress is composed of a neat plain white cap, a black figured

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silk robe, and a fur tippet. This beautiful portrait differs materially in its style from that of the Burgomaster, being finished throughout with the most scrupulous care, accompanied by extraordinary purity and brilliancy of colouring.

3 ft. 2½ in. by 2 ft. 8 in.—P.

Now in the collection of De Heer Six Van Hillegom.

546. Catherine Hoogh, a lady, having the appearance of being about forty-five or fifty years of age, of a pleasing countenance, represented in nearly a profile view. She is attired in a black silk gown, relieved by a plain white tippet, and has on a neatly-embroidered white cap, and is represented sitting in a chair, with both arms resting on its elbows, and holding a handkerchief in the right hand. A table, covered with a Turkey carpet, stands by her side, and a parrot perched on a suspended ring is near her. This beautiful and highly-finished production is signed, and dated 1657. This picture, when sold, was exceedingly disguised and obscured by dirt.

4 ft. 2 in. by 3 ft. 3 in.—C.

Collection of Lord Le Despencer, 1831. 170 gs.

Bought after the Sale by Mr. Peacock.

547. A young Lady, of a fair complexion, represented in nearly a front view, having on a black velvet cap adorned with a gold chain, and attired in a dark silk dress, relieved by a yellow kerchief, and a pearl necklace. Painted in the artist's finished manner.

A. Pond has etched a print of a young woman seen in a profile view.

2 ft. 2 in. by 1 ft. 9 in.—P. (oval.)

Now in private hands at Paris.

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548. An aged Lady, styled "Rembrandt's Mother," seated, reading with attention a large book which she holds open with both hands. She is attired in a dark dress, and wears a mantle over her head, which falls on her shoulders and casts a shadow over her face. Engraved in mezzotinto by M^cArdell.

2 ft. 7 in. by 2 ft. 1 in.—C.

Now in the collection of the Duke of Buccleugh.

549. A Lady at a Window. This very excellent picture represents a person about thirty-five years of age, of a thin pallid countenance. She has on a red cap, and wears a close dress of a rich tawny brown colour, relieved by a string of pearls suspended in front; her left arm rests on the sill of the window, while with the right hand she is putting aside a scarlet curtain. Signed, and dated 1645.

The preceding is perhaps the picture, styled "Rembrandt's Wife," which was sold in the collection of William Morton Pitt, Esq., in 1811, for 150 *gs*.

2 ft. 8 in. by 2 ft. 4 in.—C. (*about.*)

Exhibited in the British Gallery in 1831.

Now in the collection of Sir Matthew White Ridley, Bart.

550. A Bust Portrait of a Lady, of a fair complexion, represented in nearly a front view. She is dressed in a brown mantle bordered with fur, and a plain white kerchief; clusters of jewels adorn her ears. Only part of the left hand is visible. Engraved by Claessens, in the Musée Français.

2 ft. 1 in. by 1 ft. 9 in.—C.

Valued by the Experts du Musée, 1816. . 6000 *fs*. 240*l*.

Now in the Louvre.

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551. A Portrait of Madame Daey, wife of a magistrate. She has a fair complexion, and appears to be about thirty years of age, having auburn hair decked with jewels, and partly covered by a black veil. Her dress is composed of a black figured satin robe, relieved by a broad lace frill which entirely covers her shoulders, and ruffles to match; a silver belt and a bow adorn her waist. She is represented full length, standing, with a fan of feathers in her right hand, and raising the skirt of her robe with the other hand. Painted in the Artist's finished manner. Signed, and dated 1643. See No. 340 for the companion and history.

6 ft. 10 in. by 4 ft. 3½ in.—C.

Now in the collection of the Heer Van Loon, at Amsterdam.

552. A Lady and her Daughter. The former, apparently about thirty-five years of age, having a fair complexion and dark hair, is dressed in a black figured silk robe, the bodice of which is richly embroidered with gold, a large full ruff and ruffles to match. She is seated, holding a purse in one hand, and giving a piece of money to the child with the other; the latter stands by the side of its parent, and while extending its hand to take the money, looks round with a smile to the spectator. Both this and the companion (No. 340) are painted in a fine style, combining breadth and effect with careful finishing.

5 ft. by 4 ft.—C. (*about.*)

Now in the collection of the Burgomaster Vander Pol.

The pair are valued at 20,000 *flo.*, about 1700*l.*

553. Mevrouw Mogge Muilman. This beautiful production in portraiture represents a venerable lady, of a portly and interesting countenance, seen in nearly a front view, having on a small neat white cap, and dressed in a black figured silk gown adorned with gold buttons, a mantle of

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the same colour bordered with fur, and a full-plaited white ruff and ruffles. She is seated in an arm-chair, with her hands united, in one of which is a white handkerchief, and appears to have just ceased reading, and laid her book on a table by her side.

3 ft. 10½ in. by 2 ft. 11½ in.—C.

Now in the collection of De Heer Mogge Muilman, Amsterdam.

554. An elderly Lady, seated in an arm-chair.

4 ft. by 3 ft.—C. (*about.*)

Now in the collection of Mejufvrouwe Hoffman, at Haarlem.

555. A young Lady with a comely countenance, seen in a front view, with light hair, and a veil attached to the crown of her head, which hangs down behind her shoulders. She has on a mantle embroidered with gold lace, which unites on the bosom. Engraved by Laurent, in the Musée Français.

1 ft. 10 in. by 1 ft. 6 in.—P. (*oval.*)

Removed from the Louvre in 1815.

556. A young Lady, represented in a front view, standing with both hands concealed in a muff, which she holds in front. She has on a dark brown dress, and is decked with pearls in her ears. This picture is much injured by exposure to the sun.

2 ft. 4 in. by 2 ft.—C. (*about.*)

Now in the collection of His Majesty at Hampton Court.

557. The wife of Justus Lipsius, a lady of middle age, seen in nearly a front view, dressed in a black silk robe, and a plain white ruff. She appears to be seated, holding a white handkerchief.

Now in the collection of the Cardinal Felch, at Rome.

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558. A Lady about thirty-two years of age, of an animated countenance, represented in a bare three-quarter view. Her dark hair falls in curls on her shoulders, and the crown of her head is decked with pearls. She is dressed in a black silk robe, laced in front with black ribbon, over a red silk bodice; a rich point lace cape covers her shoulders, and a diamond brooch adorns the bosom. The left hand only is seen, having a string of pearls twisted round the thumb, and placed on a baluster at the side. Both this and the companion (No. 350) are painted in the artist's finished manner. They were bought in an obscure village in Holland for a trifling sum, and imported in 1817, by Mr. Woodburn.

3 ft. 1 in. by 2 ft. 6 in.—P.

Exhibited in the British Gallery in 1824.

Now in the collection of the late Lord Dovor.

559. A young Lady, represented in a three-quarter view, with her head slightly inclined forward, and her eyes directed to the spectator. Her dress consists of a small dark-colour cap decked with feathers, and a black figured silk gown with puckered epaulets.

1 ft. 10 in. by 1 ft. 6 in.—P.

Now in the collection of the Duke of Hamilton, at Hamilton.

560. A Lady, of a fair complexion, represented in a three-quarter view, seated, holding her gloves in the left hand, while the other rests on the elbow of her chair. Her dress consists of a white cap turned back, and trimmed with lace edging, a black figured silk gown, a bodice richly embroidered with gold, and a full white ruff.

3 ft. by 2 ft. 2 in.—P.

Now in the Belvidere Palace, at Vienna.

Worth 250*l*.

Portraits of Women.

561. An aged Woman, represented in a front view, with her head enveloped with a white kerchief, and a hood embroidered with gold; a cloak of a rich brown colour covers her shoulders, and is attached on the bosom by a gold clasp. Her aged frame is supported by a staff, on the top of which she rests both hands. This excellent portrait is signed, and dated 1639.

2 ft. 4 in. by 2 ft.—C.

Now in the Belvidere Palace, at Vienna.

Value 300 gs.

562. A Lady about thirty-five years of age, represented in nearly a front view, standing, with her hands crossed on her waist; the left holds a portion of her black silk dress. Her hair is turned up in front, and a neat white lace cap covers her head; the remainder of her attire consists of a full plaited ruff, and ruffles to match. This is a well-finished and exceedingly luminous picture. Dated 1641.

3 ft. 8 in. by 2 ft. 11 in.—C.

Formerly in the Hesse Cassel Gallery, from whence it was taken by the French, and became the property of the Empress Josephine, at Malmaison. It was lastly purchased with the companion (No. 360), of Mr. Buchanan, in 1831, for 800*l*.

Now in the collection of the Right Hon. Lord Ashburton.

563. A Bust Portrait of a Woman, seen in nearly a profile view, with the mouth a little open. She has on a plain mantle, and wears a white bandage round her head. Engraved by Schmidt, and described from the print.

564. A Lady about thirty years of age, represented in nearly a front view, holding a fan in front of her waist. She is richly attired in a robe bordered with fur, a double gold

Portraits of Women.

chain round her neck, a pearl necklace, and pearls in her hair. Engraved by Schmidt, from a picture in the collection of the Count de Ramcke. Described from the print.

565. A Lady about thirty years of age, seen in a three-quarter view; her hair is tastefully decked with pearls, and a muslin veil which falls on her shoulders behind; she has on a mantle over a white neckerchief, which is attached in front by gold clasps. Engraved by Schmidt, and described from the print.

566. An elderly Woman, seated, leaning her head pensively on her hand; the other hand, containing her spectacles, rests on a large book lying open before her. She has on a mantle bordered with fur, and a scarf over her head. Engraved by Schmidt, and described from the print. *See Nos. 491, 505, 519, and 581.*

567. *La Juive Fiancée.* A young lady, represented in a front view, standing at a window, with both hands placed on the sill. She has on a large velvet cap, and is richly attired in an embroidered silk robe, the bodice of which is laced with gold cords; a double chain of jewels adorns the neck, and a belt surrounds the waist. Engraved by Schmidt, under the above title, from a picture then in the collection of the Count de Ramcke. Described from the print.

568. The Wife of Govaert Flink, portrayed in nearly a front view, with gloves on, and her hands crossed on her waist. Her auburn hair is adorned with a gold band, from which is suspended a veil, which falls behind on the left shoulder; a white plaited kerchief covers the bosom; the

Portraits of Women.

bodice is laced in front, and is enriched with a gold chain, and a similar ornament set with jewels is round the neck.

2 ft. 8 in. by 2 ft. 3 in.—C.

Now in the Public Gallery, at Munich.

569. A young Lady, of a fair complexion, and light hair decked with pearls, seen in nearly a front view. Her dress consists of a yellowish striped kerchief, a white chate, and a tawny-colour mantle lined with fur. This is a highly-finished picture.

2 ft. 4 in. by 1 ft. 10 $\frac{1}{4}$ in.—P.

Now in the Gallery at Hesse Cassel.

570. A Lady about thirty-six years of age, of a smiling countenance, seen in a three-quarter view. Her attire consists of a richly-embroidered brown silk robe with crimson sleeves, and a black velvet cap decked with pearls and other jewels, and her bosom is adorned with a massive gold chain, attached to an ornament on the shoulder, and suspended in front: the left hand crosses the body, and holds a mantle. This admirable portrait is signed, and dated 1643.

2 ft. 4 in. by 1 ft. 11 in.—P.

Now in the Royal Museum, at Berlin.

571. A Lady about thirty-three years of age, represented in a profile view, with her hair decked with a gold band and sprig, wearing a robe richly embroidered with gold, and attached on the bosom by a clasp of jewels, over a white plaited kerchief. The right hand, containing a fan, is raised in front of the body. Engraved by W. P. Louw; described from the print.

Portraits of Women.

572. An elderly Lady, of a strongly-featured countenance, wearing a plain white cap pinned under the chin, and a black cloak with a hood covering the head. Engraved by J. F. Bause, from a picture then in the possession of M. Haid, of Augsburg.

573. An elderly Woman, of a round face and small features, seen in nearly a front view. She has on a neat plain white cap, a black silk dress with buttons down the front, and a cloak with epaulets and fur edging. This picture is painted in a neat and careful manner, and is signed R. Van Rhyn, 1632.

2 ft. 6 in. by 1 ft. 10 in.—P. (*oval.*)

Now in the possession of the Writer.

Price 200*l.*

574. A Lady, styled "The Daughter of Rembrandt," represented in a front view, with one hand placed on her bosom, and the other holding a flower. She is elegantly attired in a dark red robe, and decked with pearls and other jewels.

3 ft. 6 in. by 2 ft. 11 in.—P.

Now in the Dresden Gallery.

Worth 350 *gs.*

575. An aged Woman, styled "Rembrandt's Aunt." Her wrinkled face is seen in a front view; she has on her head a fur cap over a striped kerchief, and wears a jewel in the centre of her forehead. A fur cloak is thrown over her shoulders, and a white puckered chate covers her bosom. She is represented seated, holding a book with both hands. Engraved by Kellerhoven, from a picture then in the collection of Count Riaccourt.

Portraits of Women.

576. A young Lady, styled "The Artist's Wife." She has a full florid countenance, which is seen in a three-quarter view, and her bright auburn hair is partly concealed by a muslin veil, embroidered with gold, which falls on her shoulders behind. She wears a dark-colour dress, relieved by an embroidered neckerchief, and a gold chain. This is a carefully-finished work of the master.

2 ft. 1 in. by 1 ft. 8 in.—P.

Now in the collection of William Wells, Esq., Redleaf.

577. A young Woman, of a delicate and pleasing countenance, represented in nearly a front view. Her hair is tastefully disposed in curls, and her dress consists of a white neckerchief, adorned with a gold chain, and a scarf thrown over the right shoulder, which she appears to hold with the left hand. Dated 1642. Engraved by Hess, and described from the print.

578. A young Lady, of a pleasing countenance, seen in a three-quarter view, with the eyes directed to the spectator. A rich veil covers her head, and partly conceals her hair. She has on a black robe, and an embroidered white neckerchief adorned with a gold chain. Engraved (oval) by Read, and described from the print.

579. A young Lady, of a smiling countenance, with her head bent a little forward, and turned over her shoulder towards the spectator, and one hand placed on her breast. She has on a large slashed silk hat and feathers, and her dress appears to be of costly materials. Engraved by Riedel, and described from the print.

Portraits of Women.

580. An aged Woman, apparently blind, represented in a front view, having on a large black *faillie*, which covers the head and body, and is held in front by one hand. Engraved by A. Riedel, and described from the print.

581. An aged Woman, seated, with her head a little inclined forward, having a large book lying open on her lap, which she holds with one hand, with the fingers between the leaves, while the other, containing her spectacles, rests on the book. Her dress consists of a black scarf over her head, which falls on her shoulders, a dark silk gown with fur round the bosom, and a white neckerchief. Engraved in mezzotinto by P. Louw, and described from the print. J. G. Schmidt has also engraved a print of this subject.

582. A Lady, represented in nearly a front view, with one hand raised to her bosom. She is elegantly attired, and decked with jewels: her head dress is adorned with feathers.

2 ft. 1 in. by 1 ft. 7½ in.

Sold with a companion, No. 252, in the collection of De Heer Wierman, at Amsterdam, in 1762, for 455 *fl.*, 40*l.*

583. A Lady about fifty years of age, seen in nearly a front view, having a bonnet placed sideways on the head, over a kerchief, one end of which falls on the shoulder; the rest of her dress consists of a dark gown and a white neckerchief. Engraved by R. Houston. Described from the print.

584. A Lady seated, with a letter in her hand, and an elderly woman on the farther side of a table. Engraved by J. G. Haid, 1767. Styled "Rembrandt's Mistress and her Mother." See "Bathsheba," No. 34, page 13.

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585. A Lady about thirty years of age, seen in a three-quarter view, with the head inclining on one side. A black *faillie* covers her head, which falls gracefully on her shoulders; the bosom is surrounded by a white neckerchief, a plaited chate and a gold cord, and a cloak covers one shoulder. Engraved by F. Spilsbury. Described from the print.

586. Mariana. A Lady of a portly appearance, about thirty-five years of age, with the head inclining on one side, her smiling countenance is seen in nearly a front view. She wears a black scarf over her head, which falls around her shoulders, and the rest of her attire consists of a fur robe, relieved by a rich gold chain, which is attached to an ornament in front of the bosom. Engraved by C. Dankerts.

587. A Lady about thirty years of age, of a thin oval face, represented in a three-quarter view. She has long curling hair, and a veil is attached to the crown of the head, which falls over one shoulder and arm; her dress appears to be of the most elegant description, and consists of a gown with ribbon sleeves laced up on the bodice, a neatly plaited chate, and the bosom is also adorned with a brooch and an antique gold chain. She appears to be standing with the hands crossed on her waist. Dated 1642. Engraved by Hess, from a picture in the Dusseldorf Gallery.

588. An aged Woman, represented in a profile view, with her attention directed upwards. A large scarf covers her head, and falls over her shoulders, and she has on a cloak which sets in folds round her neck: this part of her dress is checquered with stripes. Engraved in *eau forte*, by J. J. Remhiemer.

Portraits of Women.

589. A Lady about thirty years of age, having a handsome oval face, seen in a three-quarter view; her hair is carefully arranged, and adorned with two feathers; a veil is attached to the crown of the head, and falls around the shoulders. The rest of her dress consists of a robe with an ornamented border, attached in front by a brooch, to which a chain passing over the shoulders is united; a white plaited chate and a pearl necklace complete her attire. Engraved by De Marcenay, under the title of *La Dame à la Plume*, after a picture in the collection of M. Peters. Described from the print.

590. An old Woman, with a cornet cap on her head, and a ruff round her neck. Engraved by J. Stolker.

591. A young Woman, half length. Engraved by Preisler, 1761.

592. Rembrandt's Mother, represented sitting on a carved seat, with her foot on a Dutch stool, reading a book. Etched by Van Vliet.

593. Rembrandt's Sister. A portrait so named is engraved in mezzotinto, anonymous.

594. A Woman of a very ordinary countenance, styled "Rembrandt's Cook." She appears to have just quitted her culinary occupation, and to be leaning on a window sill, holding her cookery knife still in her hand, and conversing with some one.

2 ft. 5 in. by 1 ft. 11½ in.

Collection of Lord Radstock, . . . 1826. . . . 76 gs.

1838
In the -
Collect.
of E. W. -
Lake Esq.

Also see same
at P. 163. no. 506.

LANDSCAPES.

595. A LANDSCAPE, representing a woody scene, with a river on the left, on the banks of which are three cows. On the opposite side, or right of the picture, are a man and a woman sitting together, the former of whom appears to be reading; their dog lies behind them, and several other persons may be perceived within the recesses of the wood. This excellent picture, like other landscape scenery by this artist, represents the general effect and comparative size of nature, produced by the almost total absence of detail.

1 ft. 3 in. by 1 ft. 8 $\frac{5}{8}$ in.—P.

Collection of M. de Heer J. de Roore, 1747. . . 350 flo. 31l.

In 1821 it was in the collection of Lord Radstock, on whose account it was sold by Mr. Pinney for 300l.

Now in the collection of the Right Hon. Sir Robert Peel, Bart.

596. A Landscape, exhibiting an extensive view over the flat country of Holland. A river, commencing from the foreground, winds through the scene, and is lost in the distance. Several cottages, and a windmill, are situate among clumps of trees on the right, and the surrounding meadows are agreeably intersected by lines of low trees; in a remote part of the river is seen a bridge composed of many arches. A burst of sunshine breaking through a stormy sky gives life and beauty to the picture. Engraved by De Marcenay.

4 ft. 2 in. by 5 ft. 1 in.—C.

Collection of the Count de Vence, 1750. . . 800 fs. 32l.

Landscapes.

597. A Landscape, exhibiting a view over an open flat country, divided at the extremity of the fore-ground by a river, on which are sailing boats; from hence the eye encounters a large town enclosed by walls; and still more remote is seen a wide expanse of water. The fore-ground represents a level space, intersected by a road, near which are two cows, a goat, and two sheep; a woman appears to be milking one of the cows, and a man sits on the ground near her. Beyond these are two thatched hovels, backed by a large clump of trees, among which may be discovered the roofs of other houses. The sky is partially overcast, and the broad shadows thrown on the surrounding country are finely relieved by bursts of sunshine. Engraved by Chatelaine, in 1744, from a picture then in the collection of Peter Delme, Esq.

1 ft. 5 in. by 1 ft. 8 in.

598. A View over an open Country, during harvest time. The scene exhibits, on the left, a pile of ancient buildings among stunted trees, surrounded by a wall, a drawbridge, and a moat. On the opposite side the eye looks over a broken and diversified country to a river with vessels, beyond which are seen two towers and other buildings, and still more remote is a chain of hills. A variety of figures, cattle, and other objects, give additional interest to the scene; among the former may be remarked a gentleman wearing a cap and feather, standing on the left with a cane in his hand; he appears to be followed by a man with a hound, and his attention is directed to a coach and pair passing along a road at some distance from him, beyond which is a tilted waggon. On the right is a woman with a yoke passing a shallow stream, in which a cow is slaking its thirst; she is going towards some cottages at the side, near which are cattle; in addition to these may be noticed a ferry boat, a man on horseback, and other figures. A bright ray of

Landscapes.

sunshine flits over the middle distance, while the rest of the surrounding country is involved in shadow from an overcast sky. Engraved by Maillet, No. 97, in the Choiseul Gallery.

1 ft. 4 in. by 2 ft. 1 in.—P.

Collection of the Duc de Choiseul, 1772. (passed.)

—— Prince de Conte, . . 1777. . . 830 fs. 33l.

—— Countess Vaudreuil, 1784. (with a picture by
Rubens) 1801 fs. 72l.

—— M. de Calonne, (singly) 1788. . . 500 fs. 20l.

Same collection, Lond. 1795. 51l.

Collection of Geo. W. Taylor, Esq. 1823. 350 gs.

Now in the collection of the Marquis of Hertford.

599. A Sea View, represented under the aspect of a stiff breeze. Near the centre, and close to the front, is an open boat with four men in it; and at a little distance from this is a cutter under main sail, bending to the breeze. Several other vessels are visible at more remote distances. Engraved (oval) by Delvanys, No. 40, in the Choiseul Gallery.

11 in. by 1 ft. 3 in.

Collection of the Duc de Choiseul, 1772. . . 190 fs. 8l.

600. A Landscape, animated with a variety of figures and cattle. Signed, and dated 1638.

1 ft. 4½ in. by 1 ft. 11 in.—C.

Collection of M. Vassal St. Hubert, 1773. . . 851 fs. 34l.

601. Rembrandt's Mill. This admirable picture is chiefly composed of a large hill, with a windmill and cottage on its summit, and a river flowing at its base. A road from the front affords an easy ascent up the hill, one side of which, being perpendicular, is fenced by a wall. The figures consist of a woman washing linen in the river, and a man standing in con-

Landscapes.

versation with her ; beyond these persons is a boat with one man in it, only part of which is seen, and behind them is a woman descending the road, leading a child by the hand. This simple scene is rendered singularly grand and imposing by the solemn twilight which pervades the landscape, the solid forms of which are opposed to the refulgent light of the departed sun, whose warm tints still glow over the western hemisphere, and are reflected on the surface of the limpid stream. Engraved in the Orleans Gallery, and by Turner in the *Gems of Art*.

2 ft. 8 in. by 3 ft. 2 in.—C.

Valued in the Orleans collection, . 1798. . . . 500 gs.

Bought by William Smith, Esq., M.P.

Exhibited in the British Gallery in 1815.

Now in the collection of the Marquis of Lansdowne, who is said to have paid 800 gs. for it.

602. Cottage Scenery. This spirited and effective little picture is composed of a stream flowing along the front, on which are two small boats and two swans. At the side of a wood fence which divides the pool stands a woman, who is leaning over it to take up some water. Close to the left side is a rustic cottage, beyond which is a similar building among trees. The aspect is that of evening. Painted in a broad and masterly style. Etched in a most free and spirited manner by Sir Abraham Hume, Bart., and now in that gentleman's collection.

8¼ in. by 9½ in.—P.

603. A Landscape, represented under the aspect of night. The scene is composed, on the left, of a lofty hill clothed with trees and bushes, partly concealing a building on its summit ; at the base of the hill is a company of travellers grouped

Landscapes.

round a blazing fire ; among them may be noticed a woman with a child in her lap, and a man sitting by her side ; a little retired from these are a boy on his knees, and a man standing by a cow ; other cattle are also near them ; and still farther is a peasant with a lantern. A river flows along the front-ground, in which the blaze of the fire and other objects are admirably reflected. This beautiful example of the genius of Rembrandt in landscape, is well engraved by Wood.

1 ft. 1 $\frac{1}{4}$ in. by 1 ft. 6 $\frac{1}{2}$ in.—P.

Now in the collection of Sir Richard Colt Hoare, Bart., Stourhead.

604. A Landscape, with Buildings. The view represents, on the right, a clump of trees on a knoll, near which are three men. A long building, of a picturesque appearance, stands in the middle of the scene, and a river with houses on its banks is seen beyond it. The aspect is that of a fine warm day.

1 ft. 4 in. by 1 ft. 9 in.—P. (*oval.*)

Now in the collection of Philip Henry Hope, Esq.

605. Rembrandt's Father's Mill. The view exhibits an open country, divided by a winding canal, on the right bank of which are several rustic buildings, and among them is one of a singular picturesque appearance, close to which rises a lofty mill, the approach to which is defended by a high gate. Several villagers, variously engaged, are in front of the cottages ; of these may be noticed, a woman with a child in her arms, and another washing linen in the stream. On the opposite side of the water is a bridge over a creek, which a gentleman on horseback, and a man on foot, have just crossed ; behind these are a beggar, and a man leaning on the

Landscapes.

bridge; several other persons are distributed along the road. A high building, obscured in shade, is at the side, and the steeple of a church marks the site of a distant village. The upper hemisphere is obscured by clouds, the broad shadows from which sweep over the expansive landscape, and aid the illusion of a burst of sun-shine falling on the mill, and the adjacent buildings and water, and is thence diffused in semi-tones to the surrounding parts.

2 ft. 8 in. by 3 ft. 6 in.—C.

Collection of Sir Simon Clarke, Bart., and George Hibbert, Esq.
1802. 240 *gs.*

The picture was sold in the collection of the latter gentleman, under the name of De Koningh, in 1829, for 122 *gs.*, and bought by Mr. Emmerson, at the sale of whose pictures, in 1832, it was again put up to auction, and sold for 610 *gs.*

Now in the collection of Sir Simon Scott, Bart.

606. Sportsmen, &c. This excellent picture exhibits a hilly country, intersected by a winding river, which is crossed by a rustic wooden bridge. A road on the opposite side leads from the front into a grove of trees, extending over the middle distance. Two huntsmen in conversation are on the road, and two other persons are on the bridge; the scene is also enlivened by a few cattle, which are seen feeding in a distant meadow. Brilliancy of effect, and grandeur of composition, are the characteristics of this capital picture. Engraved in the Musée Français, by Fortier, and also by Preisler.

Removed from the Louvre in 1815, and restored to the Public Gallery at Hesse Cassel.

3 ft. 3 in. by 4 ft. 11 in.—C.

Landscapes.

607. The Companion represents a mountainous country, with a river flowing between high rocky hills, and, sweeping round the extremity of the fore-ground, is crossed on the left by a rustic bridge, over which is thrown a water shoot from a high bank at the side. Beyond this object stands a cottage backed by a grove of trees which crown the summits of the adjacent hills. A road appears to continue between the hills round to a second bridge, of a rude construction, which some travellers with horses are passing. Close to the bridge, in front, are two men, one of whom is seated at the foot of a tree. The scene is further enlivened by a few goats browsing along the bank of the river. Engraved in the Musée Français, and also by Preisler.

Removed from the Louvre in 1815, and restored to the Public Gallery at Hesse Cassel.

3 ft. 3 in. by 5 ft.—C.

608. A Landscape, composed, on the left, of a cottage and a church, partly concealed by trees, and situate near a river. A boat, with a man in it, lies alongside the shore, and near this object are a woman and a child. The sky is overcast, and flashes of lightning are visible in the eastern hemisphere. Engraved by Claessens, and described from the print.

609. A View on a River during a severe Frost. The picture represents a view in Holland, and is chiefly distinguished by a building on the bank of the river, and a rustic bridge over a creek. Among the figures which animate the scene is a man having on a pair of skates, who is seated on the right; a little retired from him is a woman followed by a dog. Three other persons are also on the ice, one of whom is seated, fixing on his skates. The aspect is that of a fine winter's day. Signed, and dated 1636.

6½ in. by 8½ in.—P.

Now in the Public Gallery at Hesse Cassel.

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610. A Man angling. A landscape, traversed obliquely by a river, which is crossed by a bridge composed of a single arch. A small vessel, a boat, and two swans, are on the water, and a building of a singular construction adorns its bank. A man angling, and a man riding along a road on the right, are the most conspicuous persons in the scene.

3 ft. 1 in. by 2 ft. 9 in.—C.

Now in the Public Gallery at Hesse Cassel.

611. A Landscape, represented under the appearance of a recent storm, the gloom of which having partially subsided; a burst of sunshine falls on a town situate on the side of a hill in the middle distance. Described from the catalogue of the Duke of Brunswick's collection.

1 ft. 9 in. by 2 ft. 6 in.—C.

612. A View in Holland, exhibiting a landscape diversified with meadows, clusters of trees, and cottages, and traversed by a canal crossed by a bridge. Several boats containing passengers are on the water, and a waggon and horses are seen passing along a road on the left.

11 in. by 1 ft. 4 in.—P.

Collection of M. Perrier, . . . 1817. . 1507 fs. 60l.

613. A Landscape, composed of a cluster of stunted trees skirting a broken bank of a picturesque appearance; by the side of which is passing a man on horseback, accompanied by another on foot. A richly-coloured and vigorous production.

1 ft. 4 in. by 1 ft. 2 in.—P.

Collection of Mr. B. West, P.R.A., 1820. (bought in) 200 gs.
Now in the collection of Samuel Rogers, Esq.

A landscape, size 1 ft. 6 in. by 1 ft. 3 in., was sold in a collection at Antwerp, in 1762, for 25 flo.

Landscapes.

614. A Landscape, of small dimensions.

Collection of John Knight, Esq., . 1821. . . . 308 *gs.*

The preceding catalogue, containing a notice of 614 pictures by Rembrandt, sufficiently proves that he was a most ardent lover of his profession, and a diligent and industrious man; and if further attestation of this were necessary, a list of drawings of perhaps triple the number might be made from the public and private collections in England, France, and Holland; and then add to these a notice of his etchings, consisting of 365 pieces, exclusive of the numerous examples of variations in the same plates. Surely no reflecting mind can contemplate such an accumulation of objects of genius and application, without being struck with surprise, mingled with regret, that a man so gifted should have experienced the difficulties which he appears to have undergone at the close of a life devoted so assiduously to his profession.

Landscapes.

614. A Landscape, of small dimensions.
Collection of John Knight, Esq. 1871. 208 gr.

The preceding catalogue, containing a notice of 614 pictures by Rembrandt, sufficiently proves that he was a most ardent lover of his profession, and a diligent and industrious man; and if further attestation of this were necessary, a list of drawings of perhaps triple the number might be made from the public and private collections in England, France, and Holland; and then add to these a notice of his etchings, consisting of 865 pieces, exclusive of the numerous examples of variations in the same plates. Surely no reflecting mind can contemplate such an accumulation of objects of genius and application, without being struck with surprise, mingled with regret, that a man so gifted should have expended the gifts which he appears to have upon those at the close of a life devoted so assiduously to his profession.

DRAWINGS

BY

REMBRANDT VAN RHYN.



THE numerous beautiful examples in this class of art which emanated from his inventive mind, and were found in his sketch books and folios, at the sale of his effects, appear to have been thought lightly of by his countrymen, and it was not until near a century after that they attracted the notice of the amateur, and from that period they have gradually risen into esteem. The increasing taste of every succeeding age has tended to augment their value, until they have at length attained a price, little inferior in some instances to that of his pictures. Most of these estimable productions appear to have been thrown off with a careless rapidity of hand, as if he feared that the fleeting idea would escape him, and probably were done during his leisure hours, after the labours of the day had ceased, and when, like most of his countrymen, he had sat down to enjoy the soothing pleasures of the pipe; it was then he sketched with a broad-nibbed pen, in a bold, free, and hasty manner, whatever presented itself to his mind, or had occupied his previous thoughts. History, familiar life, landscape, and animals, were equally at his command; to these he afterwards gave breadth by a wash in bistre, and occasionally heightened them with white.

DRAWINGS.

1. A SUBJECT from Sacred History. A pen sketch, washed in indian ink.

$7\frac{3}{4}$ in. by 11 in.

Collection of J. Vander Mark, *Amst.* 1773. . 10 *flo.* 18s. 4d.

2. An old Man seated in a Room, with a large open book before him. A pen drawing, washed in indian ink.

8 in. by 7 in.

Collection of J. Vander Mark, *Amst.* 1773. . 37 *flo.* 3 *gs.*

3. A single Figure of a Man standing.

6 in. by $4\frac{3}{4}$ in.

Collection of J. Vander Mark, *Amst.* 1773. . 4 *flo.* 7s. 4d.

4. A Man, having the appearance of a servant, seated. A pen drawing, washed in indian ink.

$9\frac{5}{8}$ in. by 7 in.

Collection of J. Vander Mark, *Amst.* 1773. . 6 *flo.* 11s.

5. A Bust Portrait. A pen drawing, washed in indian ink.

$3\frac{1}{4}$ in. by $3\frac{3}{4}$ in.

Collection of J. Vander Mark, *Amst.* 1773. . 5 *flo.* 9s. 2d.

6. Tobit and the Angel. A pen drawing.

7 in. by $8\frac{1}{4}$ in.

Collection of J. Vander Mark, *Amst.* 1773. . 5 *flo.* 9s. 2d.

7. A Subject composed of several Figures.

Collection of J. Vander Mark, *Amst.* 1773. . 8 *flo.* 14s. 8d.

8. An old Woman sleeping. A pen drawing, washed in indian ink.

Collection of J. Vander Mark, *Amst.* 1773. . 8 *flo.* 14s. 8d.

9. Two Lions reposing. A pen drawing.

Collection of J. Vander Mark, *Amst.* 1773. . 8 *flo.* 14s. 8d.

10. Two Lions reposing. A pen drawing.

Collection of J. Vander Mark, *Amst.* 1773. . 8 *flo.* 14s. 8d.

11. St. Jerome in a Cave. A pen drawing, washed in bistre.

Collection of M. De Heer V. Dussen, 1774. 20 *flo.* 1l. 16s. 8d.

12. A Man standing at the Door of his House. A pen drawing.

Collection of M. De Heer V. Dussen, 1774. . 4 *flo.* 7s. 4d.

13. Cows in a Stall. A pen drawing.

Collection of M. De Heer V. Dussen, 1774. . 2 *flo.* 3s. 8d.

14. A View in Holland, composed of land and water. A pen drawing, washed in bistre.

Collection of M. De Heer V. Dussen, 1774. . 7 *flo.* 12s. 10d.

15. A View of one of the Gates of Entrance to a Town. A pen drawing, washed in bistre ; finished.

Collection of M. De Heer V. Dussen, 1774. . 14 *flo.* 1l. 4s.——— M. Goll de Frankenstein, 1833. . 125 *flo.* 10l. 14s.

16. A View of a Dike and Bridge, and adjacent Country.
A pen drawing, washed in bistre; finished.

Collection of M. De Heer V. Dussen, 1774. . 35 *fl.* 3 *gs.*

17. A very aged Woman, seated, asleep. A pen drawing,
washed in indian ink.

Collection of M. De Heer V. Dussen, 1774. . 60 *fl.* 5 *l.*

18. A Child seated in a Chair. A pen drawing, washed in
indian ink.

Collection of M. De Heer V. Dussen, 1774. . 22 *fl.* 1 *l.* 16 *s.*

19. Abraham prostrating himself before the Angels.

Collection of M. L'Empereur, *Paris*, 1773. . 639 *fs.* 25 *l.*

20. A Landscape, with some water in the fore-ground, and
a peasant near it; at a little distance off is a water-mill,
near a clump of trees. A pen drawing, washed in bistre.

Collection of M. Goll de Frankenstein, 1833. . 330 *fl.* 29 *l.*

Bought by Mr. Woodburn.

21. A Landscape, with cottages and some water in the fore-
ground.

Collection of M. G. Van Frankenstein, 1833. . 750 *fl.* 67 *l.*

Bought by De Heer Brondgeest.

22 & 23. A Pair. Portraits of a Man and a Woman.

Collection of M. Goll de Frankenstein, . . . 160 *fl.* 14 *l.*

24. The Death of the Virgin. A composition of several
figures. A masterly pen drawing, washed in bistre.

Collection of M. Goll de Frankenstein, 1833. . 1000 *fl.* 90 *l.*

Bought by De Heer Brondgeest.

25. A Painter seated at his Easel. A woman and two men are in the room.

Collection of M. Goll de Frankenstein, 1833. . 135 *flo.* 12*l.*

Bought by Mr. Woodburn.

26. Judas betraying his Master. A capital composition. A pen drawing, washed in bistre.

Collection of M. Goll de Frankenstein, 1833. . 120 *flo.* 11*l.*

Bought by Mr. Woodburn.

27. Benjamin quitting his Father to accompany his brother into Egypt. A pen drawing, washed in bistre.

Collection of M. G. Van Frankenstein, 400 *flo.* 36*l.*

Bought by the Chevalier Claessens.

A drawing of the same subject was sold in the collection of de Heer de Vos, at Amsterdam, in 1833, for 300 *flo.*, 27*l.*, and bought by De Heer A. Brondgeest.

28. A Woman with a Child.

Collection of M. Goll de Frankenstein, 1833. . 335 *flo.* 30*l.*

29. A View near the Entrance to a Town, the houses of which are seen above a wall, and adjacent to which is a boat-house, and some piles of wood; a clump of trees conceals portions of the buildings. On the opposite side is a road and a bridge. A pen drawing, tinted in colours.

Collection of De Heer de Vos, *Amst.* 1833. . 345 *flo.* 31*l.*

Bought by De Heer A. Brondgeest.

30. The Woman taken in Adultery. A pen drawing, washed in bistre.

Collection of De Heer de Vos, *Amst.* 1833. . 855 *flo.* 76*l.*

31. A Portrait of Vondel.

Collection of De Heer de Vos, *Amst.* 1833. . 300 *flo.* 27*l.*

Bought by De Heer A. Brondgeest.

32. A View of the Ruin of the Château of Barlement. A pen drawing, washed in bistre.

Collection of De Heer de Vos, *Amst.* 1833. . 900 *flo.* 36*l.*

Bought by De Heer A. Brondgeest.

33. The Prodigal Son.

Collection of De Heer de Vos, *Amst.* 1833. . 425 *flo.* 38*l.*

Bought by De Heer A. Brondgeest.

The preceding quotations from catalogues will give some idea of the increasing value of Rembrandt's drawings. In addition to these examples may be cited an assemblage of about two hundred, which formed part of the princely collection of drawings by the most eminent masters, belonging to the late Sir Thomas Lawrence, P.R.A., the whole of which, as has already been stated, were purchased by Messrs. Woodburn. One half of the drawings by Rembrandt were publicly exhibited in 1835, and on that occasion these, together with the remaining portion by that master, were bought by James Esdaile, Esq., at the sum asked, namely, 1500*l.*

ETCHINGS

BY

REMBRANDT VAN RHYN.

THE Etchings by Rembrandt consist of about 365 pieces. These are accompanied by about 237 variations, and 53 doubtful*.

PORTRAITS OF THE ARTIST.

1. PORTRAIT of Rembrandt when a young man, having frizzley hair.

2. Portrait of Rembrandt with mustacheos, and wearing a bonnet put sideways on his head.

* For a detailed description of these admirable productions of the burin, the reader is referred to a catalogue by Daniel Daulby, published in 1796; or to a more recent one in French, by the Chevalier Claussins, who, in addition to his extensive knowledge of this class of the works of Rembrandt, etches with a most masterly hand, in the style of several of the Dutch artists, and is also a learned connoisseur of drawings of that school. The Writer has therefore taken his notice of the Etchings of Rembrandt from this author's catalogue, it being considered, by those best informed on the subject, the most correct and perfect.

Portraits of the Artist.

3. Portrait of Rembrandt, represented with a falcon on his right hand.

4. Portrait of Rembrandt, with frizzley hair, and the head uncovered; remarkable for thick lips and a large nose. Very rare.

5. Portrait of Rembrandt, seen in nearly a front view, with frizzled hair, and the head uncovered.

6. Portrait of Rembrandt when a young man, wearing a fur cap and a black habit.

7. Portrait of Rembrandt when young, seen in a front view, wearing a slouched hat, and a mantle lined with fur. Dated 1631.

8. Portrait resembling Rembrandt, seen in nearly a front view, with mustacheos, short curling beard, and frizzled hair.

9. Portrait of Rembrandt when young, seen in a three-quarter view, with the head uncovered and the hair frizzled.

10. Portrait of Rembrandt, seen in a front view, having an expression of grimace.

11. Portrait of Rembrandt, seen in nearly a front view, with a flat bonnet on the head.

12. Portrait of Rembrandt when young, seen in a three-quarter view, with head uncovered, and the hair frizzled. (Oval.)

Portraits of the Artist.

13. Portrait of Rembrandt when young, with the mouth a little open, the head uncovered, and the hair frizzled. Dated 1630.

14. Portrait of Rembrandt, seen in a front view, having a fur cap, and a mantle bordered with fur. Dated 1631.

15. Portrait of Rembrandt, seen in a three-quarter view, with the head uncovered, and the hair frizzled; he has on a mantle buttoned in front. Dated 1631.

16. Portrait of Rembrandt, seen in a front view, wearing a fur cap of a round form, and a mantle. Dated 1631.

17. Portrait of Rembrandt, seen in nearly a front view, having on a bonnet of the usual shape, placed sideways on his head, and a kind of scarf round his neck. Dated 1633.

18. Portrait of Rembrandt, seen in a front view, having on a richly-ornamented cap or turban, and an embroidered robe. He holds a drawn sabre in his hand. Dated 1634.

19. Portraits of Rembrandt and his Wife, on one plate. Dated 1636.

20. Portrait of Rembrandt. He has on a mezetin cap, decked with a feather, and a rich mantle. Dated 1638.

21. Portrait of Rembrandt, seen in a three-quarter view; he has long curling hair and mustacheos; a cap of the usual shape covers the head, and a rich mantle the body. The left arm leans on some stone work. Dated 1639.

Portraits of the Artist.

22. Portrait of Rembrandt, seen in a front view, wearing a narrow-brimmed hat, and a plain habit open in front; he is seated at a table, holding a crayon in his hand. Dated 1648.

23. Portrait of Rembrandt, seen in a three-quarter view, with long curling hair; he has on a cap with a small feather in front of it, attached by a ribbon; his mantle is fastened in front by a clasp. Dated 1634. (Oval.)

24. Portrait of Rembrandt, seen in nearly a front view, having on a fur cap, which covers his forehead to the eyebrows; his curling hair falls on his shoulders, and his robe is bordered with fur. Dated 1630.

25. Portrait of Rembrandt, with the left side of the face strongly shadowed; his frizzled hair falls on the shoulders, and his habit is a little open in front, and lined with fur. Dated 1631.

26. Portrait strongly resembling Rembrandt, seen in a front view, having short frizzled hair, and the mouth a little compressed; he has on a cap, and wears a mantle attached by a little ribbon.

27. Portrait of Rembrandt, closely resembling No. 1. The face is seen in a front view, and the body in a three-quarter position; the hair is frizzled, and a toupée is on the left side; the eyes and forehead are in shadow.

Portraits of the Artist.

28. Portrait of Rembrandt, seen in a three-quarter view, with a small beard and mustacheos; a cap of the usual shape covers his frizzled hair, and the dress is composed of a mantle bordered with fur. This is placed by Bartsch and Gersaint, among the fancy portraits.

29. Portrait resembling Rembrandt when young, seen in a front view, with round face, large nose, the mouth a little open, short frizzled hair, and a cap on the head; his mantle is attached by four buttons in front. Dated 1630.

30. Portrait of Rembrandt (styled by some writers, "Titus, the Son of the Artist"). It represents a young man, with ragged frizzled hair falling on the shoulders. He is dressed in a habit with a collar. Dated 1639.

31. Portrait of Rembrandt, or very like him, when a young man; he has frizzled hair, and wears a fur cap. (Octagon.) This is inserted by other writers among the fancy heads.

32. Portrait closely resembling Rembrandt, seen in a front view, with a cap on; the attitude is that of a person drawing. Engraved very lightly, and almost without shadow, on a narrow plate.

33. Portrait closely resembling Rembrandt, seen in a front view, having on a cap of the usual shape, the top of which is cut off by the edge of the plate. Dated 1630. These figures are ill formed.

SUBJECTS FROM THE OLD TESTAMENT.

34. ADAM and Eve in Paradise ; the latter has the forbidden fruit in her hand, which she has received from the tempter, who is seen in the form of a serpent in a tree, with an apple in his mouth. Dated 1638.

35. Abraham entertaining the three Angels at the door of his house. Dated 1656.

36. Abraham offering up his Son. Dated 1655.

37. Abraham sending away Hagar and Ishmael. Dated 1637.

38. Abraham caressing his Son Isaac.

39. Abraham with his Son Isaac. The subject represents the moment when the son asks his father, "Where is the sacrifice?" Dated 1645.

40. Four Subjects to illustrate a Spanish Book. These were originally engraved on one plate, which was afterwards cut into four. They represent as follows:—

Jacob's Dream on the plain of Padan Aran. Four angels are ascending and descending the latter. Dated 1655.

David preparing his Sling to attack Goliath. Dated 1655.

The Image seen by Nebuchadnezzar in his Dream. Dated 1655.

The Vision of Ezekiel. Dated 1655.

New Testament Subjects.

41. Joseph relating his Dream to his Parents, in the presence of his Brethren. Dated 1638.

42. Jacob lamenting the supposed Death of his Son Joseph.

43. Joseph and Potiphar's Wife. Dated 1634.

44. The Triumph of Mordecai.

45. David on his knees in Prayer. Dated 1652.

46. Blind Tobit leaning on a Staff, followed by his Dog. Dated 1651.

47. The Angel departing from Tobit and his Family. Dated 1641.

NEW TESTAMENT SUBJECTS.

48. The Angel appearing to the Shepherds, and announcing the Birth of the Saviour. Dated 1634.

49. The Nativity of the Saviour.

50. The Adoration of the Shepherds.

51. The Circumcision. Dated 1654.

52. The Circumcision, differently composed.

New Testament Subjects.

53. The Presentation in the Temple.

54. The Presentation in the Temple, differently composed.

55. The Presentation in the Temple, differing from the preceding. Dated 1630.

56. The Flight into Egypt. Dated 1633.

57. The Flight into Egypt, differently composed. No date.

58. The Flight into Egypt, differing from the preceding.

59. The Flight into Egypt, differing from the preceding. Dated 1651.

60. The Flight into Egypt, differing from the preceding.

61. A *Reposo* of the Holy Family by night.

62. A *Reposo* of the Holy Family. Dated 1645.

63. A *Reposo* of the Holy Family, supposed to be unique.

64. The Return from Egypt of the Holy Family. Dated 1654.

65. The Virgin, with the Infant Jesus in the Clouds. Dated 1641.

66. The Holy Family.

New Testament Subjects.

67. The Holy Family, differently composed. Dated 1654.
-
68. Jesus amidst the Doctors. Dated 1654.
-
69. Jesus disputing with the Doctors. Dated 1652.
-
70. Jesus amidst the Doctors, differently composed. Dated 1636.
-
71. Christ preaching to the People.
-
72. The Tribute Money.
-
73. Christ driving the Money Changers out of the Temple. Dated 1635.
-
74. Christ with the Woman of Samaria. The third proof is dated 1658.
-
75. Christ with the Woman of Samaria, differently composed. Dated 1634.
-
76. The Resurrection of Lazarus; styled the Little. Dated 1642.
-
77. The Resurrection of Lazarus; styled the Great. No date.
-
78. Christ Healing the Sick. This beautiful print is known under the appellation of "The Hundred Guilders Print." No date.
-
79. Christ in the Garden of Olives. Dated 165. The last figure is wanting.

New Testament Subjects.

80. Christ before the People. Dated 1655.

81. Christ on the Cross between the two Thieves, styled
"The Three Crosses." Dated 1653.

82. The *Ecce Homo*. Dated 1636.

83. The Descent from the Cross. Dated 1633.

84. Christ on the Cross between the two Thieves.

85. Christ on the Cross.

86. The Descent from the Cross. Dated 1642.

87. The Descent from the Cross; a night piece. Dated
1654.

88. The Entombment.

89. The Virgin lamenting the Death of the Saviour.

90. Christ in the Tomb.

91. Christ at Table with the two Disciples of Emmaus.
Dated 1654.

92. Christ at Table with the two Disciples of Emmaus.
Dated 1634.

93. Christ in the midst of his Disciples, and the incredulity
of St. Thomas. Dated 1650.

Saints.

94. The good Samaritan. Dated 1633.

95. The Return of the Prodigal Son. Dated 1636.

96. The Decollation of St. John. Dated 1640.

97. Peter and John at the Beautiful Gate of the Temple.
Dated 1659.

98. Peter and John at the Gate of the Temple, differently
composed.

99. St. Peter on his Knees, with a Key in either hand.
Dated 1645.

100. The Martyrdom of St. Stephen. Dated 1635.

101. The Baptism of the Eunuch. Dated 1641.

102. The Death of the Virgin. Dated 1639.

SAINTS.

103. ST. JEROME seated at the foot of a tree. Dated 1634.

104. St. Jerome at his devotions. Dated 1632.

105. St. Jerome at his Devotions, with a lion behind him.
Dated 1634, or 1635.

Historical, Allegorical, & Fancy Subjects.

106. St. Jerome seated, with spectacles on, writing. Dated 1648.

107. St. Jerome seated, reading in a large book held with both hands.

108. St. Jerome seated at a table in a room. Dated 1642.

109. St. Jerome on his knees, meditating before a skull.

110. St. Francis on his knees at his devotions, with a crucifix and a book before him. Dated 1657.

HISTORICAL, ALLEGORICAL, AND FANCY SUBJECTS.

111. A YOUTH surprised by the Apparition of Death. Dated 1639.

112. An Allegorical subject, allusive to the demolition of a statue offensive to the Low Countries. Dated 1659.

113. Fortune Reversed, an allegorical subject, allusive to some hero upon whom fortune has turned her back. Dated 1633.

114. The Marriage of Jason and Creusa. Dated 1648.

115. The Star of the Kings, an ancient Dutch custom on the feast of the kings.

Historical, Allegorical, & Fancy Subjects.

116. A Lion Hunt ; several huntsmen on horseback attacking a lion. Dated 1641.

117. A Lion Hunt, differently composed to the preceding.

118. A Lion Hunt, also differing from the above.

119. A Battle. The subject represents a group of horsemen advancing, full speed, with swords, javelins, &c.

120. Three Figures in Oriental dresses, accompanied by a dog. Dated 1641.

121. The Blind Bagpiper, amusing some cottagers.

122. The Spanish Gipsy.

123. The Rat Killer. Dated 1632.

124. The Rat Killer, differently composed.

125. The Goldsmith.

126. The Pancake Woman. Dated 1635.

127. The Game of Kolf. Dated 1654.

128. The Jews' Synagogue. Dated 1648.

129. The Schoolmaster. Dated 1641.

130. The Mountebank. Dated 1635.

Historical, Allegorical, & Fancy Subjects.

131. The Draughtsman.

132. A Peasant with his Wife and Child.

133. A Jew wearing a high Cap. Dated 1639.

134. The Onion Woman. Dated 1631.

135. The Peasant with his hands behind him. Dated 1631.

136. The Card Players. Dated 1641.

137. The Blind Fiddler. Dated 1631.

138. A Man on Horseback.

139. The Polander, with his hands united.

140. The Polander, with his sword and staff.

141. The Polander, with a cane in his left hand. Dated 1631.

142. An old Man, standing with his back to the spectator.

143. A Peasant Man and a Woman walking together.

144. A Philosopher seated, with a pen in his hand.

145. A Man seated at a table, on which is an open book.

Beggars.

146. An old Man seated, resting his arm on a book.
-
147. An old Man without a beard. Dated 1631.
-
148. An old Man with a short beard, leaning on a staff.
-
149. An old Man with a long beard, in the dress of a Persian. Dated 1631.
-
150. The Blind Jew, standing with his back to the spectator, leaning on a staff.
-
151. Two Figures in Venetian Dresses.
-
152. A Doctor feeling the Pulse of a Patient.
-
153. The Skater.
-
154. The Hog with his Legs tied. Dated 1643.
-
155. A little Dog lying asleep.
-
156. A Shell, known under the appellation of "The Damier." Dated 1650.
-

BEGGARS.

157. A Beggar seated, with his hands united.
-
158. A Beggar and his Wife.
-
159. A Beggar standing, resting both hands on a staff.

Beggars.

160. A Beggar standing, holding a stick in his right hand.

161. A Beggar Man and a Woman, standing in conversation. Dated 1630.

162. A Beggar Man and a Woman by the side of a Bank.

163. A Beggar with a Stick in his right Hand. In the manner of Callot.

164. A Beggar in a slashed Cloak. Dated 1631.

165. A Beggar Woman, with a calebash hanging behind her.

166. A Beggar, wearing a fur cap, and resting both hands on a staff.

167. An old Beggar Woman asking Charity. Dated 1646.

168. Lazarus Klap, or the Dumb Beggar. Dated 1631.

169. A Beggar with a wooden Leg, standing with his hands behind him.

170. A Beggar sitting at the side of a Wall.

171. A Beggar sitting on a Bank. Dated 1630.

172. A Beggar sitting, with his dog by his side. Dated 1651.

Free Subjects, and Academical Figures.

173. Three Beggars at the Door of a House. Dated 1648.

174. A Beggar with one Hand in the Breast of his Jacket, in a cold day. Dated 1634.

175. A Beggar with his Hands behind him.

176. A Beggar with a wooden Leg, and a stick in his hand.

177. A Peasant with his Hands behind him, and a basket at his feet.

178. A Peasant Woman with a Bottle attached to her Waist.

179. A Beggar. This is merely a sketch.

180. A Beggar Man and a Woman walking side by side.

181. A Beggar wrapped up in his Mantle.

182. A Sick Beggar lying on the Ground.

FREE SUBJECTS, AND ACADEMICAL FIGURES.

183. The French Bed. Dated 1646.

184. The Friar among the Corn.

185. The Flute Player and the Shepherdess. Dated 1642.

Free Subjects, and Academical Figures.

186. An old Man sleeping, and a couple caressing.

187. A pot-bellied Man, with a pack at his back, and a pouch by his side. Dated 1630.

188. A Woman crouching under a Tree. Dated 1631.

189. A Painter drawing after a Model.

190. A naked Man, seated. Dated 1646.

191. Academical Figures of Men.

192. The Bathers. Dated 1631.

193. A Man sitting naked for a Model. Dated 1646.

194. A Woman sitting before a Dutch Stove.

195. A Woman sitting naked on a Bank.

196. A Woman at the Bath. Dated 1658.

197. A Woman sitting naked with her feet in the water. Dated 1558.

198. Venus in the Bath. She is seated at the foot of a tree, with her feet in the stream.

199. A naked Woman sitting on a Bed, with an arrow in her hand. Dated 1661.

Landscapes.

200. Antiope, Jupiter, and a Satyr. Dated 1659.

201. A Woman lying asleep on a Couch. A Satyr in the back-ground.

202. A Negress lying on a Couch. Dated 1658.

LANDSCAPES.

203. A Landscape, in which is introduced a cow.

204. A Landscape, distinguished by a large tree growing by the side of a house.

205. A Landscape, with a bridge, styled "Six's Bridge." Dated 1645.

206. A View of Omval, near Amsterdam. Dated 1645.

207. A View of Amsterdam.

208. A Landscape, with a huntsman on a road, followed by two dogs.

209. A Landscape, known under the appellation of "The Three Trees." Dated 1643.

210. A Landscape, distinguished by a man carrying a yoke of pails.

Landscapes.

211. A Landscape, with a canal, on the banks of which are two houses embosomed in trees. Washed in bistre, or India ink.

212. A Landscape; the scene is remarkable for a coach passing along a road in the centre of the view.

213. A Landscape, with a terrace, and a road over it in the centre.

214. A Landscape, with a village situate near the high road. Dated 1650.

215. A View of the village of Randorp, remarkable for an old tower, of a square form. Dated 1650.

216. A Landscape, in the fore-ground of which may be noticed a man seated, drawing.

217. A Landscape, with a pond, on the bank of which sits a woman with a child in her lap; a shepherd stands behind her. Dated 1644.

218. A View in Holland. Some cottages among trees are seen in the centre, and a canal flows along the front.

219. A Landscape, representing a woody scene, with a vista on the right. Dated 1652.

220. A Landscape, with an old tower rising above the roofs of some houses.

Landscapes.

221. A Landscape distinguished by a road leading to a village, on which is a shepherd with a flock of sheep. Dated 1636.

222. A Landscape, with a cottage and barn. Dated 1641.

223. A Landscape, with a large tree and a cottage on the left, and divided obliquely by a canal. Dated 1641.

224. A Landscape, remarkable for an obelisk standing on the left, and a village stretching along the distance.

225. A Landscape, with three houses on the left, backed by trees, and near these is a woman followed by a dog; on the opposite side is a canal, with a sailing vessel on it.

226. A Landscape, with a cluster of trees at the side of a road; a second road divides the scene in the centre.

227. A Landscape, with a cottage on the left, and in the centre an alley of trees; close to the front is a man with a stick on his shoulder.

228. A Landscape, with a large piece of water. The name and date are inscribed at the foot of the trunk of a tree on the right. Dated 1645.

229. A Landscape, with a cottage near the middle, on either side of which is a tree, and in front an enclosure of paling.

Landscapes.

230. A View, supposed to be that of the house in which the artist was born, and the adjacent windmill. Dated 1641.

231. The Gold-weigher Field. The scene is remarkable for a mansion placed near the centre, and a wood stretching along the left of it; on the right is seen the steeple of a church rising above some trees. Dated 1651.

232. A Landscape, distinguished by a canal, on which are two swans. Dated 1650.

233. A Landscape, with a canal, and a boat lying alongside the shore. Dated 1650.

234. A Landscape, with a canal in front, at which a cow is drinking.

235. A View of a Village, remarkable for an old square tower. Dated 1653.

236. A Landscape, with a river on the left, on which is seen the half of a boat.

237. A Landscape, in which may be noticed a little man, and in the distance two windmills and a steeple.

238. A Landscape of an upright form, having a large tree in the middle, and a man and a woman in front.

239. A Landscape, with a farmhouse partly concealed by trees, and surrounded by a wood fence.

Landscapes.

240. A Landscape, with a river, on which are two sailing boats, and on the left of the print is seen a man seated on a barge, angling.

241. A Landscape, traversed obliquely by a canal, on the bank of which sits a man, angling.

242. A Landscape, distinguished by a low house built on the bank of a canal, and above the roof of which rises the gabel of a second house; near these are some trees and a boarded fence.

243. A Landscape, in which may be noticed a house of two stories high, a windmill, and a river with a sailing boat on it.

244. A Landscape, divided by a canal; in the centre rises a large tree, near which is a cottage partly concealed by trees. Dated 1659.

245. A Landscape, with a barn filled with hay, adjacent to which is a cottage with a fence in front of it, and a clump of trees.

246. A Landscape, with a canal in front, and a boat on it; the scene is further distinguished by a large cottage, with the upper part of the door open.

247. A Landscape, with a large house on the right, constructed of wood, and having three chimneys; beyond this object are two hovels surrounded by trees, at the foot of which flows a river.

248. A Landscape, on the left of which may be noticed a peasant drawing water from a well, behind which grows a lofty tree. A dray-cart is also introduced.

Portraits of Men.

249. A Landscape. This scene is distinguished by a château with eight pointed towers. This is doubted by M. de Claussins.

250. A Landscape, with several trees in the distance, in addition to which may be noticed a large trunk of a tree, and in front of it is a bull attached by a cord.

251. A Village Scene. The view represents, on the right, two houses with pointed roofs; above which rises a round tower.

252. This View exhibits a portion of a village, with six thatched houses, only one of which is shadowed and finished. Dated 1659.

253. A Landscape, with a large canal extending throughout the scene, on the banks of which are two men angling.

PORTRAITS OF MEN.

254. PORTRAIT of a Man, seen in nearly a front view, with his left hand resting on a table. Dated 1642.

255. Portrait of a young Man, seated, with his right hand placed on his thigh, and the left on his breast. Dated 1650.

256. Portrait of an old Man. He is in the act of raising the right hand to his bonnet.

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257. Portrait of an old Man, seen in nearly a front view. He appears to be seated, and his attention is directed downwards.

258. Portrait of a Man, with long straight hair covered with a cap; a chain is suspended round his neck, to which is attached a cross. Dated 1641.

259. An old Man with a long beard, having on a fur cap, and a large mantle, sitting in an arm-chair.

260. A Man with a short beard, represented in a front view, with a fur cap on his head, and dressed in an embroidered mantle. Dated 1631.

261. Portrait of Jan Antonides Vander Linden. He wears a handsome robe, and is represented in a garden, with a book in his hand.

262. An old Man, with a square-shaped beard, a fur cap on his head, and the right hand placed on his belt. Dated 1640.

263. Portrait of Janus Silvius. He is represented in nearly a front view, dressed in a robe bordered with fur, a ruff, and a cap, and seated at a table, with one hand placed on the other. Dated 1633.

264. An old Man with a long beard, seated at a table, with both hands on a book.

265. A young Man seated at a table, on which are some books. He has on a cap, and wears a robe lined with fur. Dated 1637.

Portraits of Men.

266. Portrait of Manasseh Ben Israel. He is distinguished by a pointed beard, and is seen in a front view, having on a broad-brimmed hat, and a large collar. Dated 1636.

267. Portrait of Faustus. This person is represented in a profile view, having on a white cap and a robe, standing, with one hand on a table, and the other on his chair.

268. Portrait of Renier Hanslo. He is seen in a front view, seated at a table, on which is placed a large open book. Dated 1641.

269. Portrait of Clement de Jonge, a print dealer. He is seated in nearly a front view, wearing a slouched hat, a mantle, and a small collar; he wears gloves, and the right hand is placed in front. Dated 1642.

270. Portrait of Abraham France, an amateur of prints. He is seated in an arm-chair examining a print which he holds in his right hand.

271. Portrait of the elder Haaring. He is represented in a front view, seated, resting both arms on the elbows of his chair, and the fingers of his right appear to hold a pinch of snuff.

272. Portrait of young Haaring, son of the preceding Burgomaster. He is seen in a front view, apparently seated, with his right hand resting on the elbow of his chair. Dated 1655.

Portraits of Men.

273. Portrait of young Lutma, a celebrated goldsmith. He is seated, holding in his right hand a metal figure. Upon a table near him are a silver tazza, and other objects relative to his occupation. Dated 1656.

274. Portrait of Jean Asselyn, surnamed Crabatje. He is represented standing in a front view, having on a slouched hat; his body is enveloped in a mantle, and his right hand rests on a table, on which are a palette and several books.

275. Portrait of Ephraim Bonus, a Jew doctor. He appears to be in the act of descending some stairs, and his right hand is placed on the baluster. His dress consists of a high-crowned hat, and a pendent frill. Dated 1647.

276. Portrait of Wtenbogardus, a Dutch minister. He is seen in a front view, seated, holding with his right hand a book, which lies open on a table. (*Oval.*) Dated 1635.

277. Portrait of Jean Silvius, a learned man and a minister. This print is enclosed in an oval, around which is written, *Spes mea Christus, &c.*

278. Portrait of Utenbogaerd, known under the appellation of the "Gold Weigher." He is seated, holding a pen in his right hand, which rests on a large book lying open on a table. His attention is directed to a youth, to whom he is giving a bag of money. Dated 1639.

279. Portrait of Coppenol, a celebrated writing master, styled "The Little Coppenol." He is seated at a table, holding a pen in his right hand, which he rests on some paper, and the

Portraits of Men.

left is also placed on the same sheet; a boy stands behind him, with his hat in his hand.

280. Portrait of Coppenol, called "The Great," to distinguish it from the preceding. He is also seated near a table, holding with both hands a sheet of paper, and between the fingers of the right is a pen.

281. Portrait of Tolling, a Lawyer. He is seen in a front view, seated at a table, on which are several books, resting both arms on the elbow of his chair, and holding his spectacles in his right hand; he has on a slouched hat.

282. Portrait of the Burgomaster, Jan Six, when twenty-nine years old. He is represented full-length, standing near an open window, engaged in reading a book, which he holds with both hands. This precious work of Rembrandt is dated 1647.

FANCY HEADS OF MEN.

283. A HEAD of an Asiatic, seen in a front view, having on a calotte. The dress consists of a furred robe, adorned with a gold chain and a medal. Signed, Rembrandt, Venitüs fecit. Dated 1635.

284. A Head of a similar person, seen in a profile view, having on a turban, and a robe bordered with fur. Signed, Rembrandt, Venitüs fecit

Fancy Heads of Men.

285. A third Head, Asiatic; he has a large beard, and is seen in a profile view, having on a turban, decked in front with a feather. Signed, Rembrandt, Venitüs fecit, 1635.

286. The Bust of a Man, with long hair, and a short frizzled beard, seen in nearly a profile view, having on the usual shaped cap peculiar to the master.

287. The Bust of an old Man, with a long beard, seen in nearly a front view. He has on a fur cap, and wears a mantle, attached in front by clasps.

288. The Bust of an old Man, with a long beard, and a bald head in front; he is seen in a front view, bending a little forward, in such a manner as to throw a shadow over the face.

289. An old Man, seen in a profile view, having a short beard and a bald head. His dress consists of a robe bordered with fur. Dated 1630.

290. The Bust of an old Man without a beard, having a bald head, and seen in a profile view.

291. The Bust of an old Man, seen in a profile view, with a bald head, inclined a little forward. Dated 1630.

292. A small Bust of an old Man, with a bald head, which is bent considerably forward; the face is seen in a three-quarter view.

Fancy Heads of Men.

293. The Bust of an old Man, with a beard and frizzled hair, seen in a three-quarter view. Dated 1631.

294. The Bust of an old Man, with a bald head, which inclines forward, and is turned a little to the right; the mouth is considerably open. Dated 1631.

295. A small Bust of an aged Man without a beard; the face is turned towards the right, and a large fur cap covers the head.

296. The Bust of an elderly Man, with a short frizzled beard. He is seen in a three-quarter view, having on a turned-up cap; the mouth is open, and he appears to be calling to some one.

297. A Head very similar to the preceding, but smaller in size, and extremely rare.

298. A small Bust, the head of which partakes of the character of a Turkish slave. He has on a large high cap, turned up. The body is slightly sketched out.

299. A very small Bust of a Man, similar in character to the preceding; seen in a profile view, having mustacheos. He has on a cap, the upper part of which hangs over, and a frill surrounds the neck.

300. The Bust of a Man, seen in a front view, having on a cap in the shape of a calotte, and a mantle bordered with carmine.

Fancy Heads of Men.

301. The Bust of a Man, with the head uncovered and seen in a front view ; his hair is frizzled, and his mouth a little on one side.

302. The Head of an old Man, with a short beard and a bald crown ; his neck is enveloped in fur. The shoulders are only slightly indicated.

303. The Bust of a Man, represented in a three-quarter view, with the head bending forward. He has on a fur cap, and a robe bordered with fur, which is open in front, and shows a vest under it. Dated 1631.

304. The Bust of a Man, seen in nearly a profile view, having a pouting mouth, resembling a negro, and a short frizzled beard. He has on a calotte, and a robe bordered with fur, attached in front with a single button.

305. A Bust of an old Man, with a gray beard and bald in front, represented in a three-quarter view, with the head inclining. He has on a hairy coat with a collar. Dated 1630.

306. A Half-figure of a young Man, represented in a profile view, having short frizzled hair. He wears a large cravat enriched with lace, and a coat with large sleeves and girt with a belt. Dated 164 ; the last figure is omitted.

307. A Bust of a Man, seen in a three-quarter view, having mustacheos. He has on a large hat with a broad brim, a coat buttoned in front, and a pendent frill. Dated 1630.

308. A Bust of an old Man with a large beard, seen in nearly a front view, with a fur cap on.

Fancy Heads of Men.

309. A Bust of an old Man, with a large square-shaped beard, seen in a three-quarter view. He has a cap of the usual shape, and a robe bordered with fur. Dated 1637.

310. A Bust of an old Man, with a similar beard to the last. The face is represented in a three-quarter view, having on a large cap, and a robe bordered with fur.

311. A Bust of an old Man with a pointed beard, seen in a three-quarter view, with a bald front, and the eyes bent downwards; the body is enveloped in a cloak.

312. A Bust of an old Man with a straight beard, seen in a profile view. He has on a small pointed cap. Dated 1631.

313. A Philosopher, with a large square-shaped beard, seen in a profile view, having on a large cap decked with fur; an hour-glass and a scull are faintly introduced. Engraved on wood. This print is doubted by the Chevalier Claussins.

314. An elderly Man, represented in a three-quarter view, apparently seated; he has mustacheos, and a tuft of beard, and wears a large high cap, and a robe bordered with white fur. Dated 1630.

315. A small Bust of a Man, seen in a front view, with the usual shaped cap on his head, and the body enveloped in a mantle. Dated 1631.

316. A Bust of a Man, seen in a profile view, having on a cap with pendent ear straps; the shoulders are covered with a mantle, relieved by a small frill.

Fancy Heads of Men.

317. A Bust of a Man with a bald head, seen in a three-quarter view; the shoulders are covered with a mantle bordered with fur. Dated 1631.

318. A Bust of an old Man, with a very large square-shaped beard, seen in nearly a front view. The head inclines forward, and the eyes are directed downwards. Dated 1630.

319. A very small Head of a grotesque character, seen in a profile view, having on a fur cap, surrounded by a band.

320. Another small Head, having the appearance of being that of a beggar; the mouth is open, as if he were calling to some one; he has on a pointed cap, and a coat attached by a single button.

321. A Bust of a young Man, the head only of which is finished. He has on a large slouched hat.

322. A Bust of a young Man, with a hat on of the same form as the preceding.

323. A Bust of a young Man, with a cap on, decked with feathers, and represented at a window.

M. Claussins thinks this to be of a doubtful kind.

324. A Bust of a Man, with mustacheos, and frizzled hair, which falls on the right shoulder.

325. A Bust of an old Man, with mustacheos, and a tuft of beard, represented in a three-quarter view, having on a high fur cap, and a fur cloak.

Portraits of Women.

326. A Bust of an old Man with a long beard, and a bald head in front, seen in a profile view; a robe, bordered with fur, covers his shoulders.

327. A Bust of a Man, with a cap on, decked with feathers. He is seen in a front view, having a beard and mustacheos, and wearing a frill round the neck.

328. A Bust of an old Man with a white beard, having on a turned-up cap, and a mantle bordered with fur.

329. A Man, having the appearance of a negro, represented in nearly a profile view. He has on a turban decked with a feather, and holds a cane in the right hand.

PORTRAITS OF WOMEN.

330. Portrait of a Woman, styled, "The great Jewish Bride." She is seated, resting her right hand on the elbow of her chair, and holding a roll of papers in the left.

331. A Head, similar to that of the preceding print, and supposed by some amateurs to have been a study for it, but M. Claussins, in his catalogue, combats that opinion.

332. Portrait of a Woman, styled, "The little Jewish Bride." Her face is seen in a three-quarter view, and she appears to be standing, with her hands crossed on her waist. Dated 1633.

Portraits of Women.

333. An aged Woman, seated at a table, with her hands placed one on the other ; a black veil covers her head, and a mantle, bordered with fur, envelopes her shoulders.

334. An aged Woman ; she appears to be also seated, and is seen in a three-quarter view, with a kind of bonnet on her head, and a veil over it ; her dress terminates in a frill.

335. Portrait of a young Woman, seen in nearly a profile view, seated near a table, on which is a book ; her right hand is concealed by her robe, and the left placed on the book. Dated 1634.

336. An aged Woman meditating over a book. She is seated, having her right hand under her robe, and the left on a book lying on a table. A half-figure, looking to the left.

337. Portrait of a Woman, seen in a profile view. Her hair is tastefully arranged, and decked with pearls ; two rows of the same adorn her neck, and the sleeves of her robe are open. Dated 1634.

338. Portrait of an elderly Woman, seen in a profile view. She is seated, with the left hand placed on her breast, and the right on the elbow of her chair. Dated 1631.

339. A Bust Portrait of the Mother of Rembrandt, represented in nearly a front view, with a veil on her head. Her left hand is placed on her breast. Dated 1631.

Portraits of Women.

340. An elderly Woman sleeping. She appears to have been fatigued with reading, and having removed her spectacles from her eyes, has fallen asleep while resting her head on her hand.

341. An aged Woman, resembling the Mother of Rembrandt. She is seen in a three-quarter view, with a linen covering over her head, which falls on her shoulders. Dated 1633.

342. A Head of an elderly Woman, having also the resemblance of Rembrandt's Mother. She is seen in a front view, with the mouth compressed. She has on a cap of the usual form. Dated 1628.

343. A Bust of an elderly Woman, having the same character as the preceding. She is seen in a three-quarter view, with a covering on the head, turned up over the right ear, and falling on the left. Dated 1628.

344. A Bust of the Mother of Rembrandt. She is seen in a front view, with the usual kind of cap on the head, and a robe bordered with fur, which is only slightly sketched in.

345. An old Woman in a black veil. This bust represents the face in a three-quarter view; the veil falls on the shoulders, and her robe is turned up with fur. Dated 1631.

346. A young Woman, represented in nearly a profile view, with a basket on her right arm, and a pouch suspended to the left. She has on a small flat hat, and a tippet over her shoulders.

Studies of Heads, and other Objects.

347. A Bust of a Moorish Woman, seen in nearly a profile view, having on her head a scarf turned up in front, decked with a feather, and falling behind her head.

348. A Bust of an aged Woman, lightly etched. She is seen in a three-quarter view, with a bonnet on, in the form of a turban, and lappets hanging on either side, and the dress consists of a fur robe.

349. A Bust of a Woman, seen in a three-quarter view, with the head enveloped in a kerchief, the ends of which hang on either side. The body is unfinished.

350. A Head of an elderly Woman, seen in a three-quarter view, with the eyes bent downwards.

351. A Woman seated, resting her head on her hand, and turning over the leaves of a book with the other.

352. An elderly Woman, seen in nearly a profile view, with spectacles on, and holding with both hands a book, which she appears to be reading.

STUDIES OF HEADS, AND OTHER OBJECTS.

353. A HEAD of Rembrandt, together with studies of old Men and Women, and other objects, on the same plate.

354. A Study of a Horse, two Heads, a part of a House, and other objects, on the same plate.

Studies of Heads and other Objects.

355. Rembrandt's Wife, and five other Heads, on the same plate. Dated 1636.

356. Five Heads of Men on one sheet*, one of which, placed on the right, wears a square cap, and another, seen on the opposite side, has on a fur cap.

357. Three Heads of Women on one sheet, one of them, occupying the centre and top, is seen in a front view, with one hand raised to her face.

358. Three Heads of Women on one sheet. This print is distinguished by one of the women resting her head on her hand, asleep. Dated 1637.

359. Two Women in separate Beds; several Heads, and studies of an old Man and Woman, with sticks in their hands; on one sheet.

360. A Head of Rembrandt, and other studies, on the same sheet. Dated 1651.

361. A Study of a Dog, the head only of which is finished.

362. A Sketch of a Tree, and other objects, on the same sheet.

* This plate was afterwards cut into five, and the several heads are arranged in their proper order.

Studies of Heads, and other Objects.

363. Two small Figures, one of which, having on a high-crowned cap, is seen to the knees; the form of the other is but imperfectly traced, and the other objects are still more indistinct.

364. Three Heads of old Men on one sheet. They are all seen in a profile view, and placed in the same direction.

365. A Study of a Female Head, very lightly etched. She has on her head a kind of mob cap, and the body is turned to the right.

Studies of Heads, and other objects.

353. Two small figures, one of which, having on a high crown cap, is seen to the front; the form of the other is but imperfectly traced, and the other objects are still more indistinct.

354. Three Heads of old men on one sheet. They are all seen in a profile view, and placed in the same direction.

355. A Study of a Female Head, very lightly etched. She has on her head a kind of mob cap, and the body is turned to the right.

SCHOLARS AND IMITATORS

OF

REMBRANDT VAN RHYN.

NOVELTY, either in arts, literature, or science, if it has sufficient merit to attract public notice, and gain popular approbation, is sure to be imitated by numerous aspirants, eager to acquire a portion of its fame, or a participation in its profits; but however successful this class of persons may be in their attempts, the originator alone is entitled to the wreath of distinction.

Rembrandt, like Rubens, and other great founders of schools of painting, justly claims the honour of conceiving and embodying this pleasing charm in his works; but to this peculiarity he added other qualities, of a more recondite and intellectual character, and these combined, acquired him reputation while living, and have made his works the admiration of every succeeding age.

As the founder of a school, and master of a numerous body of excellent pupils, whose chief aim was a close approximation to their great prototype, it is due both to him and them to record their names in the present work, and at the same time to point out, so far as it lies in the power of the Writer, the distinctive qualities, and relative merits, of their several productions. Preliminary to this attempt, let it be borne in mind that, if the prominent characteristics of a mas-

ter's works consisted only in the manual dexterity of execution, brilliancy of colouring, or general effect, there would be little difficulty in imitating them even to deception; but when in addition to either or all of these qualities, are found beauties which emanate from a higher source, such as expression, delicacy of gradation, and harmony of tints, they are then beyond the reach of all who are inferior to the master himself; and, consequently, an experienced eye will, in most instances, detect a true from a spurious production. It must, however, be allowed, that there are instances in which the inferior works of a master are but little, if any, better than the best productions of a scholar; and when such are submitted to the opinion of a connoisseur, the mildest terms he could appropriate would be that (without questioning their originality) they are unworthy of the name of the artist to whom they are attributed.

Of the several eminent painters noticed in this work, none, except Rubens, is distinguished by so long a list of scholars and imitators as Rembrandt. The following are the principal:—

GERARD DOW. This accomplished artist may justly be placed at the head of a school, of which he was so distinguished an ornament; endowed with a genius approaching the highest order, he readily imbibed the excellent rules and principles inculcated by his master, and applied them most successfully in the production of numerous beautiful pictures; differing in the style of execution from those of his instructor's, but possessing, in exquisitely-wrought miniature, many of the charms which give value to that master's works. Such a pupil must, at all times, be a valuable acquisition to a painter, either in forwarding his largest works, copying them in a smaller size, or producing an original work from a given design; which, being slightly retouched by the master's hand, may well pass under his name.

The city of Leyden gave birth to this artist, in 1613, and he died in 1674, aged sixty-one. For a description of his works see Vol. I.

FERDINAND BOL was a pupil of Rembrandt's, and under his instruction became what may more properly be styled a good painter than a fine one. He caught most of the peculiarities which distinguish the school, and could doubtless copy his master's works with considerable fidelity, but nothing more; for neither his historical compositions, nor his portraits, possess the properties for which his master's are so justly esteemed. Feeble in expression, smooth and laboured in execution, frequently false in colouring, being either too hot or too cold, particularly in the shadows and half tones, which sometimes partake of a purplish tinge; his works, therefore, are rarely attributed to the name of his master. One of his finest productions, representing a lady receiving from the hands of her companions a wreath in honour of her superior skill in archery, is in the collection of the Right Honourable Sir Charles Bagot, K.C.

Ferdinand Bol was born at Dort, in 1611, and died in 1681.

GOVAERT FLINK was born at Cleves, in 1616, and was instructed in the first rudiments of the art by Lambert Jacobs, a painter of no reputation; he afterwards entered the school of Rembrandt, in which he acquired such a proficiency in the system pursued there, that he may be ranked among the best imitators of his master's works, so far as relates to portraiture, in his more finished manner. In this branch of art he was chiefly engaged, so that his historical works and fancy subjects are of rare occurrence. His colouring in general is fresh, and true to nature, his effects broad, and his execution smooth and melting. He took great delight in his profession,

and sought every means to improve his style by the purchase of the finest casts from the antique, together with a large collection of drawings and prints, by and after the best Italian and other masters; these at his decease, in 1660, sold for upwards of 12,000 *fl.* His works, however, do not show that he reaped any great advantage from these acquisitions.

GERBRANT VANDEN EECKHOUT. This excellent scholar of Rembrandt is second to no one as an imitator in the long list of painters who have issued from this school. Endowed by nature with a ready invention, a good taste for historical compositions, and an ardent love for his profession, he soon became an expert tactician in the whole arcana of the school, and seized upon every peculiarity of the master, even to the whimsicality of the dresses and decorations. His best works display an admirable dexterity in the execution, accompanied by rich and unctuous colouring, and a skilful distribution of light and shade; to these may be added other essentials, as free and masterly drawing, and a considerable share of expression; yet with all these advantages, there is a vast distance between the works of the master and scholar. In those of the latter, you look in vain for that depth of thought and unity of expression, the magical diffusion of *chiaro scuro*, and illusive gradation of tone, and, lastly, for that lustrous brilliancy and transparency of colour, which no imitator has hitherto successfully attained.

Eeckhout occasionally amused himself in representing familiar subjects, as soldiers playing at back-gammon, ladies and gentlemen at cards, or taking refreshments. These are painted somewhat in the manner of Metzu and Terburg, with the difference, that a blacker hue of colouring predominates in the shadows, and a heavier style in the execution. One of his finest works, in the manner of Rembrandt, representing the Triumph of Mordecai, is in the collection of the Marquis

of Bute, and one of the former description belongs to the Duke of Sutherland.

This artist was born at Amsterdam, in 1621, and died in 1674.

SOLOMON DE KONINGH. So little reliance can be placed on the early writers of the lives of the painters, that the inquiring amateur must, in most instances, be satisfied by a comparison of the works of some artists in order to derive an opinion of their probable connexion; and under the guidance of this rule, the author inserts the above-named painter in the present list. It may be true, as stated by his biographer, that he received his first lessons in the art from David Colyns, and subsequently studied under Nicholas Moijaert, but there is too close an affinity in many of his best pictures to those of Rembrandt's, to leave a doubt on the mind of his having also studied in his school. He painted history, fancy subjects, and portraiture of a small size, and in a neat and careful manner, adopted the same principles, and attempted the same system of colour, and style of dresses, as his supposed master. In his execution, his touch is blunt, but at the same time sparkling and free; the gradations are sometimes exceedingly true, particularly the receding parts of a room, and a window, which he frequently introduced. Two admirable examples of this description, representing an old man weighing gold, and an old woman counting money, are in the possession of a gentleman at Leyden.

He was born at Amsterdam, in 1609. The period of his decease is not correctly known, but is supposed to have occurred in 1674.

DE KONINGH. As this excellent landscape painter never signed his baptismal name on his pictures, and biographers appear to have known little or nothing about him, the writer is unable to determine whether it was Philip, David, or Jacob,

but is disposed to adopt the former, it being in accordance with the opinion of the authors of the catalogues of the Musée at the Hague, and Amsterdam. The genius of this painter was exclusively confined to landscape painting, and the views he represented to those of his own country; in most of them a wide extent of flat lands is exhibited, most admirably diversified with hamlets, corn, pasture, woods, and water, over which the deep and broad shadows of floating fleecy clouds, and the vivid rays of sunshine, sweep alternately in delightful gradation: such is the breadth and mastery of hand with which they are executed, combined with rich and unctuous colouring, that they appear to be portions of real nature, viewed through a window, rather than pictures. In this respect they differ from those of his master, which, as has already been observed, are rather vivid recollections of nature, seen under peculiar effects, than real views; there is also in the works of Rembrandt greater ambiguity in the amalgamation of the colours, which are likewise more transparent, and richer in tone; a further distinction may be observed in the execution, which is more accidental in its style, and consequently less mannered. One of his finest productions is in the possession of Dr. Fletcher, of Gloucester, and a second is in the Grosvenor collection. The figures which embellish his pictures are usually by Lingelbach, or some other contemporary artist.

He is supposed to have been born at Amsterdam, in 1619, and died in 1689.

R. R. DROST. Little is known, either in this country or France, of the works of this skilful scholar of Rembrandt, and, perhaps, from this simple reason, that were they offered for sale under a name so seldom heard of, no adequate price could be obtained for them; whereas, with the name of Rembrandt inscribed on them, a ready purchaser, with a suitable price, is soon procured. By this it will readily be inferred, that he was

a successful imitator of his master's works, and that he produced nothing of importance of an original character, worthy of giving publicity and distinction to his name. Most of the pictures by his hand, which have come under the Writer's notice, were painted in a coarse and bravura manner, dexterous and spirited in execution, and in this respect exaggerating the peculiarities of his master, qualities of all others most likely to mislead the inexperienced. One of his most capital productions is in the Gallery at Hesse Cassel.

He was born in 1638, and died in 1690.

SAMUEL VAN HOOGESTRAETEN, born at Dort, in 1627, was the son of a painter, under whom he acquired a knowledge of the first rudiments of the art, and then entered the school of Rembrandt; here he appears to have perfected himself, and is said to have obtained some reputation for his productions, particularly in portraiture; be this as it may, it is evident, from his subsequent works, that he did not long continue a close imitator of his master, but chose a style more resembling that of Peter De Hooge, and represented fancy and familiar subjects, in which he adopted most successfully the excellent principles for which that school is distinguished. He had also the facility of imitating the works of other artists, and could paint whatever class of subject he chose to attempt, animals, architecture, landscapes, sea views, fruit, flowers, and still life; but no picture by his hand, bearing a close resemblance to Rembrandt's, has come under the notice of the Author.

He died in 1678.

ARENT, or ARNOLD, DE GELDER was born at Dort, in 1645, and being a fellow townsman, became also a disciple, of the preceding painter, with whom he could have remained but a short time (if the date of his birth be correct), and then entered the school of Rembrandt towards the close of that great man's career. Under his instruction he became a good

painter of history and portraits, but chiefly of the former, and these are faithful (almost servile) imitations of his master's works, possessing all his peculiarities of style, colour, and execution, and even his eccentricity in the dress of his figures; for like his master he had also his repository of antique armour, arms, and weapons, together with old dresses of all kinds, and fragments of silks, and rich draperies, which he constantly employed in his pictures. Many of this artist's productions, when viewed at a moderate distance, have a deceptive resemblance to Rembrandt's; but when examined more closely, they will be found exceedingly thin and meagre in colour, and slight in the execution, with the frequent use of the stick of a pencil in hatching through colours while moist.

He died at the place of his birth, in 1727.

JAMES LEVEQUE. The name of this painter is more honoured by its being found among those of the pupils of Rembrandt than by his productions in art, which seldom pass mediocrity, notwithstanding the favourable promise he is said to have given when a student, and by several clever portraits executed by him after quitting his master. According to Le Brun, he resided some years in Paris, pursuing, successfully, his profession; but at the same time gradually degenerating from the vigorous style of the school in which he had been instructed. Like most of his countrymen, he returned home to enjoy the fruits of his industry.

He died in 1674, aged fifty.

ADRIAN VERDOEL. Like the preceding painter, little is known of this artist beyond the record of his name as a scholar of Rembrandt. He is mentioned by Le Brun in terms of commendation for the correctness of his drawing, and the excellence of his compositions; but as he does not mention the source from whence he derived his knowledge, and no work by the master has come under the notice of the writer to

confirm it, the praise thus bestowed must still rest on that excellent connoisseur's authority. Verdoel is supposed to have pursued commercial affairs, and to have devoted his leisure hours to poetry, for which he had a decided taste.

He was born at a village on the Meuse, in 1620, and died in 1681.

CHRISTOPHER PAUDITZ. He was born in Lower Saxony, in 1618, and at a suitable age entered the far-famed school of Rembrandt, and, as soon as he had completed his studies, is supposed to have returned to his native country, where he pursued, successfully, his profession. His works chiefly consist of fancy subjects and portraiture, painted in a free and finished manner, partaking sufficiently of the school to mark the origin of that style and no more. Both the Dresden and Belvidere Galleries possess some clever examples by his hand. The period of his decease is not known.

JURIEN OVENS. This clever painter derived his knowledge of the art from Rembrandt; but, instead of following the free and spirited style of his master, he adopted one better suited to the sphere of his genius. He painted history and fancy subjects in a neat and careful manner, and with considerable force and brilliancy of colour; but his chief pleasure appears to have been in representing night scenes, and these are the subjects which have gained him most applause.

He was born in 1620, and is supposed to have ended his days at Holstein, to which place he was invited, in 1665, by the Duke of that province.

NICHOLAS MAES. The city of Dordrecht, distinguished as the birth place of many celebrated painters, numbers among them this excellent artist. He entered at an early age the school of Rembrandt, and became a thorough proficient in all the principles of the art so ably practised and inculcated by

his master. The style, execution, colour, and effect of the few pictures representing fancy subjects which came from his easel manifest the close approximation of his works to those of his master's, and his capability of imitating them still more nearly had he been so disposed. His best pictures seldom consist of more than one or two figures; an old woman making lace, or engaged at her spinning wheel; a young woman endeavouring to detect her servants regaling, or a girl delivering her milk, and such like; these are painted with great breadth and astonishing effect, and he gave additional brilliancy by the introduction of a small portion of black velvet and a scarlet ribbon, or some such object; and these, with a tendency to black in his deep shadows, and greater neatness at times in his draperies, constitute the distinguishing characteristics between his works and those by his master. Maes painted but few pictures of the class already described, as by far the greater portion of his time was occupied in the more profitable pursuit of portraiture; these were chiefly of a small size. Such pictures are seldom estimated at more than twenty guineas each, while those of the former subjects sell for two or three hundred pounds.

He was born in 1632, and died in 1693. For a description of his works see Vol. IV.

HEYMAN DULLAERT. As the name of this painter seldom occurs in the commerce of pictures, from the circumstance that they are generally attributed to another hand, it is consequently but little known; he, however, merits by his talents a more liberal treatment as regards his reputation, for in addition to the abilities he displayed while a pupil under Rembrandt, he is said to have painted several pictures so closely resembling the style of his master, that they were publicly sold as his work. His pictures are generally of a cabinet size, and represent history or portrait; they are painted in a broad smooth

manner, possessing good effect, but have neither the brilliancy or transparence of colour so conspicuous in his master's works.

He was the son of a picture dealer; born at Rotterdam, in 1636, and died in 1684.

LEONARD BRAMER. Although this painter was the senior of Rembrandt by twelve years, he is, nevertheless, recorded to have been a pupil in his school. This statement is also supported by the similarity of his pictures in some respects to those of his master's; his shadows are broad and deep, and his lights concentrated; the forms, characters, and dresses of his figures are similar, and the high lights are given with a free and sparkling touch; yet, with these advantages, they are vastly inferior to the works by Rembrandt, being exceedingly dark and thin in the shadows, feeble in the half tones, and meagre in execution. His subjects are chiefly confined to history, and his pictures are usually of a small or cabinet size.

He was born at Delf, in 1596, and died aged.

JAN VICTOR. In the absence of any positive information relative to this artist, even by the latest Dutch writers on the subject (Van Eynden and Vander Wellegen, 1816), it is reasonable to conclude, from the close approximation of many of his pictures to those by Rembrandt, that at one period of his life he studied in that master's school, for otherwise it would be difficult to conceive, how he could so thoroughly have acquired his principles and system of painting. These observations refer to the historical productions of Victor, and those chiefly of a large size, in which may be observed, the same luminous effect, rich empasto, and brilliancy of colour; the same style of draping, the figures accompanied by a similarity of character, and method of composition. In fact, their general aspect is so like the works of Rembrandt, that they have frequently been sold under his name; and some that have been so disposed of, will, in all probability, continue to

be considered as genuine works. But however excellent such pictures may be, they will be found, when analyzed, very deficient in the higher qualities of Rembrandt's productions: such as expression, gradation, and vigorous execution. It may be questioned, whether the artist now under notice be the same who painted subjects taken from common life, in small, or of a cabinet size, representing Mountebanks, Fruit and Fish Stalls, and Villagers at their daily occupations; if they are by the same hand, they must have been produced at a later period of his life, as they are so far removed from the manner of Rembrandt as at no time to be mistaken. Jan Victor also painted a few cabinet pictures of subjects taken from sacred history, these are generally finished in a neat and careful manner, and partake of the Rembrandtic effect of colour. One of this class, representing the Family of Tobit, is in the Bridgewater Collection, Lord F. Egerton; and of the former class there is one representing a Fruit Market, in the collection of De Heer Six, which cost, a few years back, in a sale at Enkhuysen, upwards of 150 *gs*.

Jan Victor is supposed to have been born about the year 1600, and to have died in 1670.

DE WETTE. The works of this artist are the only memoranda that the Writer has been able to discover, of such a painter having existed. They usually represent subjects taken from sacred and profane history, done of a cabinet size, and composed of many figures about six inches in height. These are sufficiently like the style of Rembrandt to induce a belief that he studied under that master; but although his name is sometimes applied to them in sale catalogues, they are too far removed in the necessary properties from his works, to become for an instant of a doubtful character. The predominant colour of his pictures is a dense brown, merging into a foxy hue, and these appear to have eaten or destroyed the half tones, so that the compositions are frequently devoid of principle in

the light and shade; the forms of his figures are also meagre, and the execution mannered.

SIR GODFREY KNELLER (a name familiar to every English family of distinction by some example in portraiture) was born at Lubeck, about the year 1648, and in accordance with the bent of his own inclinations, rather than the consent of his parents, he was placed under the tuition of Ferdinand Bol, from whom he learnt the rudiments of the art, and then entered the school of Rembrandt; and for this reason only is his name registered among the scholars of that master; for if his early style of painting ever had any resemblance to Rembrandt's, it was soon lost in his English manufactory of face painting. Let it not be understood by this observation, that the Writer intends to disparage the whole of the works by Kneller, far from it, for some of his best productions prove him to have possessed a genius capable of attaining much greater excellence, had not avarice impeded its powers.

He died in London, in 1702, leaving an estate of upwards of 2000*l.* a year, besides other property, although he lost 20,000*l.* by the South Sea Bubble.

CHRISTIAN WILLIAM ERNEST DIETRICH. Many very clever pictures from the pencil of this painter, in the style of Rembrandt, justly merit him a place in the present list. He was born at Wiemar, in Saxony, in 1712, and having acquired a knowledge of the rudiments of the art from his father, a painter of very moderate abilities, and afterwards improved himself under Alexander Thiele, a landscape painter, he gave such proofs of genius as to induce the court of Dresden to send him to Italy. How long he studied in that far-famed school, or what were the important advantages he derived from it, does not readily appear in his works, for these reflect the style and peculiarities of other masters' pictures, as Rembrandt, Poelenburg, Ostade, and Salvator Rosa; but those of the

former artist appear to have made the greatest impression upon him, for he imitated them so servilely, that even his original compositions have the appearance of being, in many instances, copies from his favourite painter's pictures. Two of his finest productions of this class, representing a Crucifixion, and the Entombment, brought, some years ago, in public sale, upwards of three hundred guineas; and a picture by his hand, of very superior merit, in the manner of A. Ostade, engraved by Wille, under the title of *Les Musiciens Ambulants*, is in the collection of Richard Simmons, Esq. The largest collection of his works is in the Dresden Gallery.

ADDENDA

TO THE

WORKS OF REMBRANDT VAN RHYN.

615. JOSEPH's Brethren showing his bloody Garment to Jacob. This very capital picture is composed of about thirteen principal figures, grouped along the fore-ground of a landscape, and adjacent to a lofty stone building. In the centre stands conspicuous the son, with the fatal coat in his hand, at the sight of which the aged Israel has sank down in a swoon, with his arms extended; his affliction excites the deep sympathy of his son Reuben, who is kneeling by his side, and also of Judah, who stands at his head; the aged Leah is also bending over him to administer consolation; four others of his family stand behind him, and the remainder of them are assembled round their parent, some of whom appear to feel remorse for the grief they have occasioned him. At the extremity of the principal group on the right, are seen several persons approaching under an arch abutting against the building. A solemn tone, arising from an overcast sky, is shed over the scene, and the sombre effect thus given is admirably in unison with the subject. This fine work of the pencil is painted in the artist's most free and energetic style, combining the usual qualities which distinguish the best period of the master with those of the more intellectual and recondite.

4 ft. 1 in. by 3 ft. 2 in.—C.

Exhibited in the British Gallery in 1818.

Now in the collection of the Earl of Derby.

616. Joseph introducing his Father to Pharoah. The monarch of Egypt is here represented attired in a richly-embroidered robe over a corresponding vest, and having on a superb turban decked with gold and jewels, seated in an arm-chair. His countenance and gesture denote surprise, mingled with satisfaction, at the sight of the aged Israel, who is bending meekly before him. Joseph, suitably habited in an eastern dress, and a large turban cap, stands at the side of the king, with one hand extended, apparently in the act of introducing his venerable parent. The figures are seen to the knees. Engraved by William Ward.

617. Abraham introducing his Wife Sarah, under the denomination of his Sister, to Abimelech. This capital picture exhibits a country of a hilly aspect, on the fore-ground of which are a number of persons with camels, which appear to have just arrived from a journey. Abraham and his wife have alighted from their beast, and approached a house of an antique appearance on the left of the picture, from the steps of which Abimelech has descended to meet and welcome them, and an aged female of the household of the king stands on the summit of the steps, leaning on the balustrade, observing the interview. Among the retinue of the patriarch may be noticed, a servant assisting a woman to descend from her camel. The scene is overcast, and presents the appearance of the close of day.

This picture was formerly a heir-loom, in the family of William Cole, Esq., of Twickenham; but the interdiction being removed, it was placed in the hands of Mr. J. Woodin, for sale, in 1832, at the price of 3000*l.* 1000 *gs.* was repeatedly offered for it, and ultimately 1500*l.* was bid, and declined; the picture, therefore, still remains in the family.

4 *ft.* 10 *in.* by 6 *ft.*—C. (*about.*)

618. *Susannah*. This very vigorous production represents the chaste *Susannah* descending with cautious timidity the steps of the bath, and while thus prepared to enter the cooling element, a slight perception of a proximate movement appears to agitate her frame, and one hand has hastily pressed to her person the loose robe which surrounds her loins, while the other is raised in a position expressive of tremulous apprehension; her body bends forward, and her eyes are cast down on the pool. Behind her is the cushion on which she has disrobed; and in the back-ground may faintly be perceived one of the elders.

This excellent picture is painted in the most accomplished style of the artist, and although it may not have the advantage of feminine beauty to recommend it, every other quality which can give value and attraction to a work of art, is embodied in it. The date, 1653, shows that it was the result of great experience.

1 ft. 7 in. by 1 ft. 2 $\frac{1}{4}$ in.—P.

Collection of Sir Joshua Reynolds, 1795. 156*l*.

Now in the possession of Mr. Yates, for sale.

619. *The Slaughter House*. This picture exhibits the interior of an out-house or grange, in which is suspended the body of a fine fat ox: the hide of the animal lies on the floor, and within the place is perceived a woman stooping to pick up something. It may truly be said of this picture, that however ignoble the subject may be, the master hand of Rembrandt has here subdued objections, and given qualities which must ever recommend it as a work of art to the amateur.

2 ft. 5 in. by 1 ft. 8 $\frac{1}{2}$ in.—P.

Now in the collection of Messrs. Woodburn.

620. *Dead Peacocks*. A picture so described, was exhibited in the British Gallery in 1819, belonging to W. R. Cartwright, Esq.



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